emerson

COLLEGE CATALOGUE 1971-72

1971-72 CATALOGUE

emerson COLLEGE

A COEDUCATIONAL COLLEGE
SPECIALIZING IN
COMMUNICATIONS ARTS
AND SCIENCES

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COLLEGE CALENDAR 1971–1972

Term I	September 13	Faculty Institute
	September 14–21	Orientation and Registration
	September 20–21	Rosh Hashanah
	September 22	Classes begin
	*September 29	Yom Kippur
	October 11	Columbus Day
	October 25	Veterans' Day
	November 24	Thanksgiving Vacation
	November 29	Classes resume
	December 14	Classes end
	December 15–21	Examinations
Term IA	January 3	Classes begin
	January 15	Martin Luther King, Jr., Day
	February 11	Classes end
Term II	February 22	Orientation and Registration
	February 24	Classes begin
	March 30	Spring Vacation
	April 10	Classes resume
	April 17	Patriots' Day
	*May 19	Classes end Malcolm X Day
	May 22–27	Examinations
	May 29	Memorial Day
	June 4	Commencement

* *Classes held—absence permitted without prejudice.*

general information

INQUIRIES

Visitors

The College especially encourages prospective students and their parents to visit the campus; other visitors are welcome, too. The center for visitors is the Admissions Office at 130 Beacon Street. During the academic year, student guides conduct visitors on tours of the campus.

Visitors from outside the College are welcome to attend classes with the permission of the instructor or of the Registrar. Any student may occasionally visit a class in which he is not enrolled with the permission of the instructor or of the Registrar.

Correspondence

Inquiries about Emerson College may be made of the officers and staff listed below, by mail, telephone, or by interview. The address is Emerson College, 148 Beacon Street, Boston, Massachusetts 02116. The telephone number is (617) 262–2010.

President, Richard Chapin
Academic Vice-President and Dean of the College, Richard D. Pierce
Vice-President for Administration and External Affairs,
Eugene B. Teixeira
Director of Admissions, Dana K. Denault
Director of Annual Giving, Kenneth P. Parsons, Jr.
Business Manager, George H. Blackwell
Comptroller, Winthrop S. Carlson
Director of Continuing Education, Haig der Marderosian
Director of Financial Aid, Susan Levinson
Director of the Library, William D. Warde
Director of Placement and Summer Session, John W. Zorn
Registrar, Gerd P. Bond
Director of the Robbins Speech and Hearing Center, Charles J. Klim
Dean of Students, Oliver W. Woodruff
Director of Student Housing, Agnes H. Powers

HISTORY

The Boston Conservatory of Oratory

In 1880, Charles Wesley Emerson opened the Boston Conservatory of Oratory at 13 Pemberton Square with one instructor and six students. This school was incorporated, in 1886, as the Monroe College of Oratory; in 1890, the Commonwealth of Massachusetts authorized the change in name to Emerson College of Oratory. Dur-

ing Dr. Emerson's presidency the College had on its faculty such men as Edward Everett Hale, author and lecturer, and William J. Rolfe, distinguished Shakespearean scholar. In 1900, Dr. Emerson transferred the administration of the College to Henry Lawrence Southwick, Jessie Eldridge Southwick, and William Howland Kenney. Mr. Rolfe was president from 1903 to 1908, when Dr. Southwick succeeded him and the College was reorganized. From 1932 until 1945, Harry Seymour Ross served as president. Dr. Boylston Green, Dr. Godfrey Dewey, Mr. Jonathan Wales French, Jr., and Dr. S. Justus McKinley served successively as presidents until Richard Chapin became president, in 1967.

Until 1908, the curriculum consisted almost entirely of courses in speech, with diplomas granted upon the completion of two and three years in residence. In 1908, the College began the establishment of a collegiate course; in 1913, the administration introduced the first four-year courses and adopted college standards for admission and graduation. The Commonwealth of Massachusetts then granted permission to the Emerson College of Oratory to confer the degree Bachelor of Literary Interpretation.

In 1930, the proprietors of Emerson College of Oratory transferred the control of the College to a non-profit corporation, with an elected board of trustees. Subsequently, the Commonwealth authorized these changes: 1936, the degree Bachelor of Arts; 1939, the elimination of the words "of Oratory" from the name; 1941, the degree Master of Arts; 1955, the degrees Bachelor of Science in Speech, Master of Science in Speech, and certain honorary degrees; and 1958, the degree Bachelor of Music, in conjunction with the Longy School of Music in Cambridge.

In 1967, the College began an extensive evaluation of its curriculum. As a result, a new curriculum composed of two levels and a new academic calendar were developed and adopted. The new calendar and the First Level of the new curriculum were initiated in 1970.

Accreditation

In 1950, the New England Association of Colleges and Secondary Schools, regional accrediting agency for New England, admitted Emerson College to membership as a specialized institution.

ALUMNI AND COLLEGE–AFFILIATED ORGANIZATIONS

The Alumni/ Development Office

The Alumni/Development Office acts as a resource and coordinating center for all alumni. The Alumni Relations staff is responsible for arranging alumni events such as club functions and class reunions.

The Development staff raises funds for the College from outside sources such as government agencies and foundations; and, with the support of the Alumni Relations staff, it coordinates the annual Alumni Fund and the appeal to parents and friends of the College.

In addition, the Alumni/Development Office staffs maintain the history and artifact collection for the College, the permanent alumni files, and the computer address system.

Alumni Association

The Emerson College Alumni Association encourages alumni support by helping them become aware of the progress and needs of the College; and it assists them in interpreting Emerson, its purpose and direction, to non-alumni. Anyone who has attended Emerson College for one term is a member of the Alumni Association. Membership is free. All members receive the Emerson alumni magazine, *Beacon,* and the *Emerson College Bulletin,* published bi-monthly during the academic year. The services of the Alumni/Development and Placement offices are available to association members.

The Alumni Council

The activities of the Association are directed by the council, which is governed by six elected officers and twelve elected members-at-large. It includes class agents and fund representatives of each graduating class and a representative from each alumni club. The Alumni Council meets four times a year and holds its annual meeting and elections during commencement weekend. Members of the Alumni Association act through the council to nominate candidates for the Board of Trustees.

Alumni Clubs

Alumni clubs provide a meeting ground for alumni away from the College; through them alumni maintain ties with the College and are encouraged to use their Emerson talents for local community service projects.

The alumni clubs strengthen their relationships with the College through correspondence, through association representatives, and through club functions to which members of the Emerson faculty, administration, and student body are invited. Emerson Alumni Clubs are located in Boston, New Haven, Hartford, New York, Philadelphia, Providence, and Washington, D.C. Please address questions about the clubs to the Alumni/Development Office.

Parents Council

The Emerson College Parents Council seeks meaningful involvement of parents in the life of the College and acts as a liaison between the College and the parents of students. In addition to conducting an annual appeal for funds, the council sponsors special events for parents and students.

Aid to Speech Therapy

An organization of women vitally interested in helping the speech and hearing handicapped, this group has worked for the advancement of the Robbins Speech and Hearing Center and the Thayer–Lindsley Nursery School for Pre-School Deaf Children at Emerson.

Robbins Institute for Speech Correction, Incorporated

The institute was founded in Toronto, Canada, in 1867, and, since 1883, has been located in Boston. It carries on its work with the speech handicapped through the faculty and facilities of the Robbins Speech and Hearing Center. From endowed funds, the trustees provide grants to the center and financial assistance to those unable to pay for clinical services.

student life

CAMPUS LIFE

Student life at Emerson is friendly and informal. Each student has ample opportunity to work for the success of some event and to develop social poise, as well as to participate in recreational activities essential to a well-rounded personality.

The College encourages students not only to participate in the on-campus events held throughout the year but also to visit Boston's museums and galleries and to attend the many plays presented during the theatrical season and performances of resident theatre groups, the Boston Opera Company, the Boston Symphony Orchestra, the Boston Ballet, and the Metropolitan Opera.

Student activities are under a minimum of faculty supervision. There are a large and diverse number of them; these are some of the main ones.

Activities

Athletics

The Emerson College Athletic Association administers the varsity and intramural athletic program under the supervision of the Director of Athletics. Organized athletics include baseball, basketball, ice hockey, sailing, and wrestling. The Emerson Sailing Club is open to all students, and it offers sailing lessons. From time to time, additional activities are initiated and organized by students and by the Athletic Association.

Broadcasting

Any student enrolled in the College is eligible to audition for technical or performance work with the Emerson broadcasting facilities. The three broadcasting facilities operated by the Mass Communications Department are WERS, an 18,000-watt, non-commercial FM station assigned to 88.9 megahertz, completely equipped with professional studio and transmitting facilities and serving Greater Boston; WECB, a closed-circuit and carrier station with complete facilities, which serves Emerson student lounges, residence halls, and other colleges in the Back Bay; and WERS–TV, a closed-circuit station which serves the College and is equipped for the production of professional television programs and for the integration of slides and film.

College Chorus

The Emerson College Chorus sings at chapel and on other occasions, including all-college convocations and commencement. It presents a major concert with professional soloists and orchestra in the spring.

Community Services
The Departments of Dramatic Arts and Theatre Education serve the culturally deprived and underprivileged through programs of drama therapy and community theatre. The Children's Theatre Division of the Theatre Education Department sponsors two touring productions annually for schoolchildren of the Greater Boston area. Other field work in both programs is done in cooperation with nearby hospitals and community centers.

The Education Department has programs that provide tutors and teacher aides to social agencies such as the Kennedy Family Center, ABCD, Headstart, North End Union, Boston School Volunteer Program, and the Castle Square Day Care Center.

In the same way, seniors and graduate students in speech therapy work in public and private schools, hospitals, and rehabilitation centers in the Greater Boston area.

Dramatic Productions
Public theatre performances during the year include six major productions, three studio productions emphasizing the experimental aspects of theatre, two touring children's shows, two dance dramas, and series of workshop and practicum productions staged and directed by advanced students. The Musical Theatre Society mounts a major production each year; and the Performing Arts Society provides additional theatre opportunities for student playwrights, directors, actors, and actresses.

Publications
Student publications include the *Berkeley Beacon,* a newspaper issued bi-weekly during the college year; the *Emerson Review,* a literary quarterly; *The Emersonian,* the senior class yearbook; and *Prospectus,* a publication of the Mass Communications Department.

Speech Performances
The Emerson Forensic Council, one of the original members of the Greater Boston Forensic Association, stimulates and competes in speech activities. Regularly scheduled debates provide experience for novice and varsity debaters. Emerson's debate team has an outstanding record in international competition. Other speech performance opportunities are provided students through the Speech Choir, the only such college organization in the East. The choir holds weekly rehearsals and performs at the College and tours the Greater Boston area. In addition, members of the Oral Interpretation Society participate in collegiate speech festivals in many parts of the country.

The Southwick Recital Series, which affords Emerson students and the public opportunities to hear great dramatic masterpieces read

by outstanding interpreters of dramatic literature, was inaugurated by Dr. Henry Lawrence Southwick. The series, the first of its kind in Boston, has continued in unbroken succession since its inception in 1900.

Honor Societies

Alpha Epsilon Rho
Emerson's Beta Delta chapter of Alpha Epsilon Rho, the national honorary broadcasting fraternity, sponsors activities such as field trips and social events. The fraternity encourages and recognizes outstanding broadcasting students. Juniors and seniors are eligible for membership.

Alpha Psi Omega
The Sigma Omicron chapter of the Departments of Dramatic Arts and Theatre Education is one of the 380 chapters of Alpha Psi Omega, the national dramatics honor society. The fraternity seeks recognition of outstanding students and encourages students to participate in theatre productions. The chapter limits membership to juniors and seniors with high academic standing.

Delta Sigma Rho—Tau Kappa Alpha
This forensic fraternity, founded in 1906, admits into membership only those debaters who have had intercollegiate forensic experience and members of the Speech and Communications Studies Department faculty who have at one time been associated with debate.

Sigma Alpha Eta
The Department of Speech Pathology and Audiology has a chapter of Sigma Alpha Eta, national honorary fraternity for men and women preparing to be speech and hearing therapists.

Gold Key Society
The Gold Key Society, an honor organization established in 1962, fosters student leadership and serves Emerson College.

Organizations

Student Government Association
All students are members of the Student Government Association. Its well-formulated plan of self-government provides an opportunity for democratic solutions of student concerns. Members serve on all major College committees. S.G.A. officers and the four class presidents comprise the Student Government Council, which works closely with the faculty and administration in matters of general College welfare.

Emerson's Black Organization with Natural Interest
E.B.O.N.I. is an organization of students of African descent dedicated to furthering the involvement and increasing the influence of

Afro-American students in the academic and social activities of the College and the community.

Religious Organizations
Throughout its history, Emerson College has preserved its religious tradition and recognizes the importance of religion in its educational program through regularly scheduled devotional convocations. Members of the College community and guest speakers from various faiths conduct nonsectarian and nondenominational services.

Chapters of the Hillel Foundation, the Newman Club, and the Student Christian Association serve Jewish, Catholic, and Protestant students. The Interfaith Council coordinates their activities.

Activities Fees

Representatives of student organizations and student government officers supervise the disbursement of the activities fee, which is paid by all students (for the cost, see page 27). Any student organization recognized by the Student Government Association may request an allocation from the activities fund.

THE CAMPUS

The College is located in the historic Back Bay area of Boston, a short walk from shopping areas, the theatre district, the Boston Common and Public Garden, and Beacon Hill.

Classroom and Administrative Buildings

67–69 Brimmer Street
All the classrooms and staff offices for the First-Level Program are housed at 67–69 Brimmer, as are the offices of the Fine Arts, Psychology, and Foreign Language departments. The College's multimedia center is also located at Brimmer Street; it includes a collection of slides, tapes, and film, a light board, and sound and projection equipment. Students can make arrangements with the First-Level staff to use the multi-media center.

126 Beacon Street
On the ground level are the offices of Placement, Career Counseling, and Summer Session; above, on the first floor, are offices of the Dean of Students. The main offices of the English Department are on the fourth floor; and classrooms are on the first, second, third, and fourth floors.

128 Beacon Street
Faculty offices and the theatre's make-up room are on the ground level; the Registrar and Assistant Deans of Students have offices

on the main floor of this building; and above, on the second floor, are the main offices of the Dramatic Arts Department and a rehearsal studio. The costume department is located on the third floor, and there are classrooms on the fourth.

130 Beacon Street
At the basement level are the student smoker and the offices of the Theatre Education Department. The main floor is occupied by the Admissions Office, the Financial Aid (and temporary placement service) Offices, the Financial Office, and the switchboard. On the floors above are the two television and two radio studios and the offices of the Mass Communications Department.

Across the courtyard at the rear of 130 Beacon is the College theatre, which seats approximately 150 and is the setting for most major productions of the Dramatic Arts and Theatre Education departments. The scene shop adjoins it.

143 Beacon Street
Southwick Hall (directly opposite 126 and 128 Beacon Street) is mainly a classroom building. The audio-visual department is in the basement at 143 Beacon. Audio-visual equipment is available for loan to students, faculty, and administration.

145 Beacon Street
Ross Hall, opposite 130 Beacon at the corner of Berkeley Street, houses the offices of the Vice-President for Administration and External Affairs and of the Business Manager on the first floor; the offices of Public Relations and Alumni/Development on the second; the office of Alumni/Development records and research on the third; and the offices of the Social Sciences and History departments on the fourth. Classrooms are also on the third and fourth floors.

148 Beacon Street
Half a block from the intersection of Beacon and Berkeley streets, this building houses the printing and mailing department in the basement; the President's office on the main floor; dining rooms (second floor); and the main offices of the Education and the Speech and Communications Studies departments, which are on the third, fourth, and fifth floors. On the fifth floor are soundproof listening booths maintained by the Speech and Communications Studies Department and available to all students for practicing and comparing voice recordings.

150 Beacon Street
This building, Governors' House, is the location of the College Book Store (basement), where, in addition to textbooks, students may purchase supplies and a variety of personal articles.

On the main floor at 150 Beacon Street are the offices of the Vice-President and Dean of the College, the Music Department offices, and a rehearsal studio. The main dining hall of the College is on the second floor. The third, fourth, and fifth floors comprise a women's residence hall.

College Union
Located at 96 Beacon Street, it includes a students' cafeteria in the basement; a TV lounge, information center, and student mailboxes on the main floor; and meeting halls, conference rooms, the Athletic Department offices and equipment storage rooms, offices for all student organizations, and a faculty lounge. Many social and academic events take place at the union; it is, on occasion, available for use by outside groups.

Abbot Memorial Library
At 303 Berkeley Street next to Ross Hall and facing on Berkeley Street is the Abbot Memorial Library, the gift of Miss Elizabeth Abbot Smith in memory of her great-great-grandfather, Abiel Abbot, D.D., of Peterborough, New Hampshire, who founded the world's first free tax-supported library.

The library houses a basic collection of books, which is growing at a rapid pace. The majority of the collection is made up of books dealing with speech, theatre, radio, and television. As of January 1971, the total number of volumes was 45,700. The library staff is also actively acquiring non-print media, which include tapes, records, films, and microfilms.

Every effort is made to use these resources to the utmost through individualized instruction and reference service to the College community. In addition, the library staff has recently instituted a course in developmental reading and study skills. During the summer of 1970, the first floor of the library was renovated with funds made possible through the bequest of the Alice M. Teed Charitable Trust. These rooms now provide a spacious and attractive background for poetry readings and lectures sponsored by the library throughout the academic year.

Robbins Speech and Hearing Center
Together with the offices of the Speech Pathology and Audiology Department, the center occupies all six floors at 168 Beacon Street. In the basement is the Thayer-Lindsley Nursery School for Pre-School Deaf Children. The building also contains equipment for the evaluation and treatment of speech and hearing disorders. The services of the center are available to all Emerson students, free of charge.

Student Residence Halls

Emerson student residence halls are close to classroom and administrative buildings in the Back Bay. Residence halls are at 22, 24, and 26 Commonwealth Avenue; at 86 Marlborough Street; and at 100 Beacon Street (Emerson Hall); 132, 134, and 150 Beacon Street (Governors' House); 181–183, 206, and 357–359 Beacon Street. The office of the Director of Residence Halls is located in Emerson Hall at 100 Beacon Street, as is the College infirmary.

For details concerning student residence halls and regulations governing residence hall living, refer to the *Student Handbook,* the *Dormitory Living Handbook,* and the Residence Hall Contract.

SERVICES

The Office of the Deans of Students

The deans are concerned with the adjustment of each student to all aspects of college life, from campus activities and interests to new associations, friendships, and educational experiences. To assist in the transition from high school to college, the Dean of Students and the Assistant Deans are glad to advise and counsel students individually or in groups.

The deans are available for consultation about student problems, whether academic, family, or personal; they may, as occasion warrants, initiate conferences with students.

Personal counseling may be arranged with the deans with the assurance of confidentiality.

Placement and Career Counseling

The Emerson Placement Office assists students and alumni in obtaining part-time and full-time positions in their fields of interest. The office receives requests regarding vacancies in administration, teaching, speech pathology, broadcasting, public relations, and other related fields. The requests come from business firms, radio-TV stations, schools, colleges, and personnel agencies.

Emerson College students and alumni are eligible for placement service. Students are also directed to the services of the placement offices of other institutions with which Emerson has reciprocity. Registration with the placement office is not compulsory, but is strongly recommended in order to establish a permanent placement file.

A career counseling service is available, too, to those students and alumni who seek assistance in deciding upon careers and investi-

gating opportunities in their chosen fields. The service also provides help in obtaining interviews and preparing résumés.

Health

The College maintains a health clinic and infirmary at Emerson Hall, 100 Beacon Street, under the direction of a registered nurse and supervised by the College physicians, who hold regular clinic hours and are available in case of emergency. College health authorities determine the length of infirmary residence and the need to transfer the student to home or hospital. The College provides clinic facilities and services only. The student pays for additional treatment or advice by a physician outside the clinic. At the beginning of Term I and Term II all students pay a health fee (see page 26). The fee covers health and accident insurance, the services of the health clinic, and the College Mental Health Center, which provides psychiatric consultation and evaluation services. Included in the health fee is an insurance plan which protects students against the expense of major illnesses or injuries for the academic year. In the latter part of the summer, new students receive full information about the plan.

Food

The College staff serves breakfasts and dinners in the dining room of Governors' House at 150 Beacon Street. Lunches are available at the College snack bars or in nearby cafeterias and restaurants.

REGULATIONS

The College expects its students to conform to recognized standards of morality, good order, and consideration for others.

Automobiles

Students who live in an Emerson residence hall may not maintain an automobile unless they have an off-street parking space. Students, whether resident or non-resident, who drive cars to the College must record their registration numbers with the Business Manager and file with him a form required by the Boston Police Department. The College strongly urges commuting students to use public transportation.

Residence Hall Living

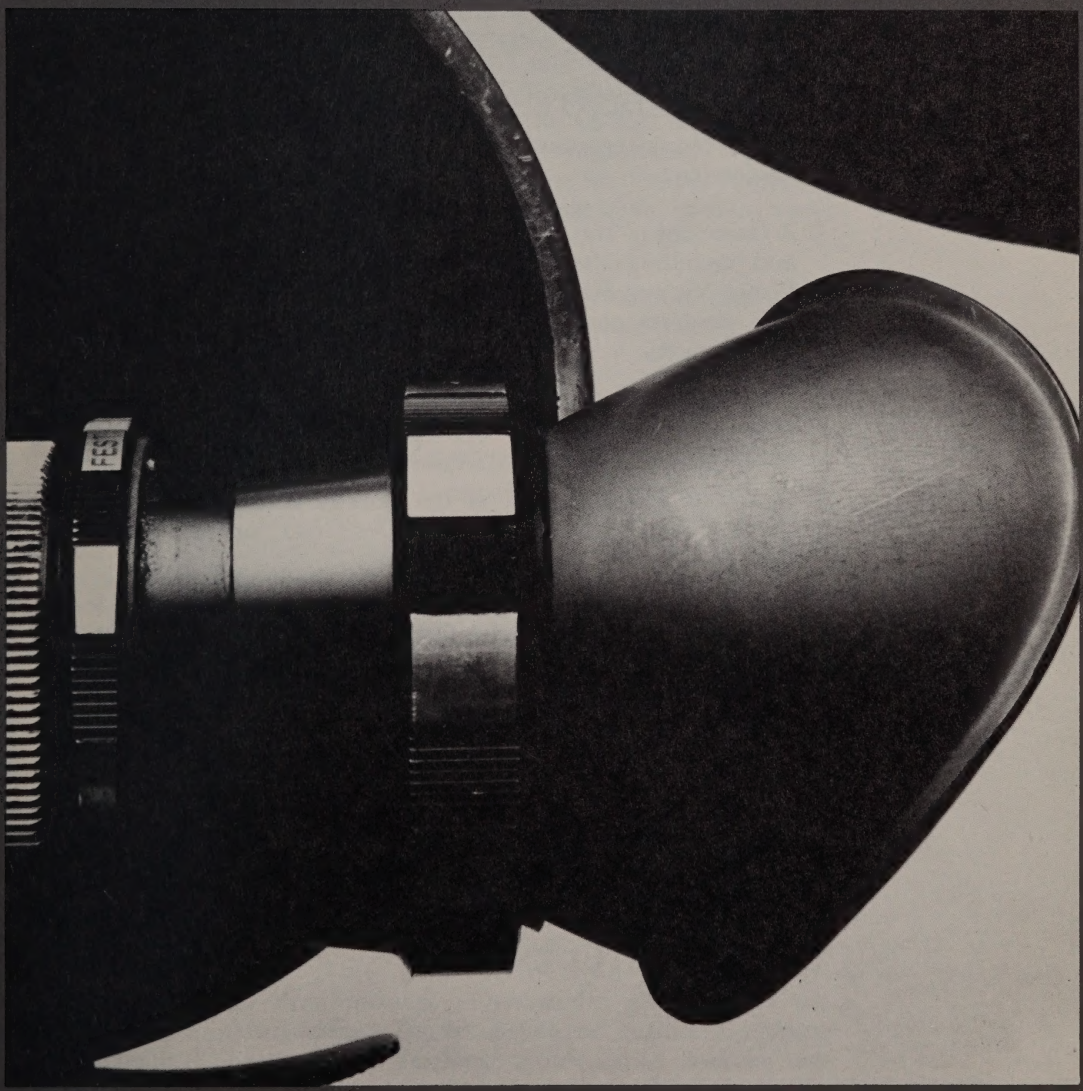
Freshman men and women under 21 years of age who do not live with immediate relatives must live in the College residence halls. Students living in an Emerson residence hall in September may not withdraw from it during the year.

By April 1, the College expects returning students to record with the Director of Student Housing where they plan to live in the following academic year.

If for any reason the residence hall chosen by the student is not available in the fall, the College reserves the right to assign other rooms as nearly equivalent as possible.

Regulations governing the residence halls are contained in the residence hall contract and in the residence hall *Handbook* published each year.

admissions



ADMISSIONS PROCEDURE

Admissions Policy

The Admissions Board acts on all applications for admission on both the undergraduate and graduate levels. Inquiries regarding admission and all correspondence concerning entrance requirements and transfer of credits from other colleges should be addressed to the Director of Admissions. The deadline for applications for entrance in September is June 1, and in February, December 15.

The College considers for acceptance on an equal basis all students without regard to race, color, creed, or national origin.

UNDERGRADUATE STUDENTS

Requirements

Selection of undergraduate students is based upon an evaluation of the following:

1. A transcript of the secondary-school record, showing graduation and including the recommendation of the school. Advanced Placement may be accepted as a ground for exemption from certain requirements in the freshman year, but ordinarily credit will not be given.
2. Applicants will normally be required to show evidence of four years' study of college-preparatory English, and two years' study each of a foreign language, mathematics, and science.
3. Scholastic Aptitude Test of the College Entrance Examination Board taken during November, December, or January of the senior year.
4. Achievement Test in English Composition taken during December or January of the senior year.
5. Two letters of character recommendation, preferably from two teachers; however, one recommendation from an employer is also acceptable.
6. An autobiographical letter or personal interview; the latter is recommended but not required. If the applicant does not schedule a personal interview with the Admissions Office, he or she is required to submit an autobiographical letter with his or her application for admission.

TRANSFER STUDENTS

An applicant for admission by transfer must present an official transcript of his or her college record, a catalogue from that college, and evidence of honorable dismissal. Transfer credit is allowed for

most course work if the applicant received a grade of at least 70 (C−). In addition, the applicant should furnish two references from instructors at the last college or university attended, a secondary-school transcript, and the results of the Scholastic Aptitude Test.

FOREIGN STUDENTS

The same admissions procedure is followed for foreign students as for freshman and transfer students. If English is not the applicant's native language, the applicant must submit a statement from an individual who can certify his or her ability to read, write, and speak English satisfactorily; or the applicant must take the Test of English as a Foreign Language (TOEFL) which is administered by the Educational Testing Service for the College Entrance Examination Board. The Scholastic Aptitude Test and the Achievement Tests of the College Entrance Examination Board, as well as the Test of English as a Foreign Language, are given in many parts of the world.

An applicant who wishes to enter for one year of specialized study in early childhood and elementary-school education may request admission as a special student.

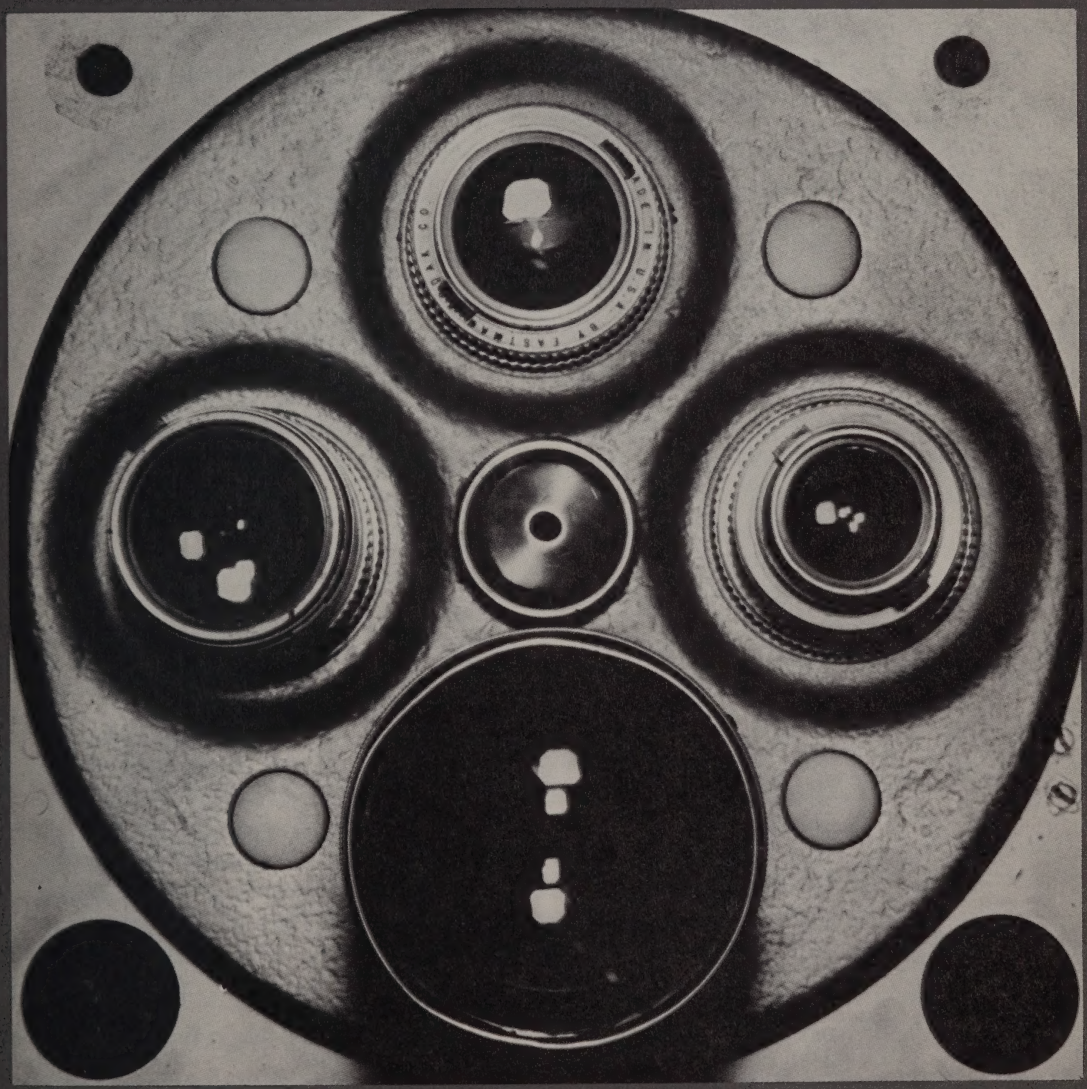
ADMISSION TO TERM II

A limited number of properly qualified candidates are admitted to Term II of the academic year. Every effort is made to assist these new students in arranging programs that will be of the greatest benefit, but the College assumes no obligation to provide an orderly sequence of required courses for those who enter in Term II. Occasionally, but not always, such students find it necessary to attend a Summer Session in order to complete requirements within four years.

READMISSION

A student wishing to re-enroll after an absence of one term must apply for readmission for either Term I or Term II. No admission is granted for Term IA. A student wishing to re-enroll after withdrawing during the preceding term must have the approval of the Admissions Director and of the Dean of Students.

financial information



COSTS

Financial Policy

Every student is held responsible for knowledge of financial obligations printed in this catalogue.

All fees and charges are subject to change as the College deems necessary.

As a prerequisite for entering classes, students must pay tuition and dormitory fees by August 25 for Terms I and IA, and by January 3 for Term II.

Students are charged for damage or breakage in any of the College buildings.

Deferred-Payment Plans

Students who wish to pay tuition and other fees in monthly installments may do so through Tuition Plan, Inc., or College Aid Plan. All arrangements are made through the Comptroller of the College, to whom inquiries should be addressed.

Undergraduate Tuition and Fees

Undergraduate students (including auditors) pay tuition in two billings. The first is for Terms I and IA. The second is for Term II.

Fees are subject to change. They are billed as follows:

	1st billing	*2nd billing*	*Total*
Tuition	$1305.00	$ 870.00	$2175.00
Room and Board	765.00	510.00	1275.00
Activities Fee	36.00	24.00	60.00
Student Insurance	65.00		65.00
Orientation Fee*	25.00		25.00
Total:	$2196.00	$1404.00	$3600.00

* *One-time charge.*

Although the academic calendar is divided into three terms—12 weeks, 6 weeks, 12 weeks—Terms I and IA are considered as one term. For this reason the first billing is larger than the second. Students leaving at the end of Term I do not receive a refund for Term IA. Students taking extra credits are billed at $75 per credit hour; part-time students pay $80 per credit hour.

Explanation of Undergraduate Fees

Application $25.00

Insurance and Health, per academic year 65.00

Students may elect full 12-month coverage with additional payment. Full information is sent with first billing.

Student activities, per year $60.00

This fee includes class, Student Government, and Athletic Association dues, subscription to yearbook and college paper, and support of the Debate Council and other student activities. (For part-time students the charge is less.)

Tuition deposit, at time of acceptance 100.00

This fee is not refundable after May 15 and is credited to the tuition charge for Term II of the senior year.

Late registration 10.00

This fee is for registration later than the days announced in the catalogue.

Change of program 1.00

This fee is for changes of program made between filing of schedule and the beginning of classes.

Late change of program 5.00

This fee is for changes of program made after classes begin. (No changes may be made later than two weeks after classes begin.)

Special examination fee 10.00

This fee is for special examinations taken because the student has been unable for acceptable reasons to take them at the regularly scheduled times.

Orientation 25.00

This fee is for freshman and transfer students.

Room, breakfast, and dinner, per year 1275.00

This fee is for resident students. No reservations are accepted for Terms I and IA only. The fee is payable in full for reservations cancelled after June 1.

Room and board deposit 100.00

This fee is credited against the total residence hall charge and is required for residence hall reservations by May 1 for returning students and at time of acceptance for applicants for admission. It is not refundable after May 15; the $100.00 deposit is credited to Terms I and IA.

Deposit for breakage (men only), per year 15.00

A deposit to cover room damage beyond normal wear and tear is required from each dormitory resident. Students will be billed by the

College for any damage which results from their action. If there is no damage done by the student during his term of residence in the dormitory(ies), the deposit will be refunded in full when the student terminates his residence.

Books and supplies approximately $100.00

This fee is not chargeable.

Commencement, at opening of final term, senior year only 15.00

Cap and gown rental, at the beginning of final term approximately 5.00

Explanation of Extra Costs for Special Undergraduate Programs

Students who undertake off-campus, special tutorial, or independent-study programs that require additional expenses such as travel, hotel, and food must pay for these in addition to tuition, room and board, and other regular fees charged by the College. Board cost adjustments for absences due to special programs will be made if savings result to the food contractor. Requests for board adjustments must be submitted to the Financial Office.

Explanation of Special Costs for Graduate Students *

The tuition for graduates is $75.00 per credit.

Acceptance of transfer credits, per credit	2.50
Binding thesis, per copy	7.50

FINANCIAL REGULATIONS

Refunds

The College does not make refunds for residence hall or other fees, and withdrawal does not eliminate responsibility for amounts due at the time of withdrawal.

The College makes tuition refunds only to students who file written withdrawal notice in the Registrar's Office; withdrawal is effective no less than five days after the filing of the notice, which must be signed by the person responsible for the payment of bills and by College officials.

Tuition refunds to students officially withdrawn are made as follows, except that no refunds are made when withdrawal of a student is required by the College authorities: An 80% refund of tuition cost is made when withdrawal is filed during the first two weeks of classes; 60%, during the third week; 40%, during the fourth

* *For further details see the Graduate Division Catalogue.*

week; 20%, during the fifth week; and no refund is made when withdrawal is filed after the fifth week. A student withdrawing at the end of Term I receives no refund for Term IA (see page 26).

Involuntary withdrawal for reasons other than dismissal or suspension entitles a student to a credit equal to tuition fees paid for that term toward future Emerson College tuition charges. A doctor's statement of cause is required in all cases of illness or accident. In all instances, evidence that withdrawal is involuntary is required. The application of the credit must be requested at the time of withdrawal and used within five years. The Admissions Office of Emerson College passes on applications for readmission.

Loss of Property

The College assumes no responsibility for loss of student property in any of the College buildings through fire, theft, or any other cause.

FINANCIAL AID

Emerson College offers financial assistance to students with demonstrated financial need and academic promise. Assistance is awarded within the limit of funds available. In all cases, an award from the College supplements, and does not replace, the funds available to students from their own and their family's resources.

Each year the College awards ten four-year scholarships which range from one-half to full tuition. A large number of general scholarships and grants-in-aid are also awarded. In addition to funds from the College, Emerson participates with the federal government in the Educational Opportunity Grant, National Defense Loan, and Work-Study Programs. The College makes awards in the form of a package which may include a combination of types of assistance, such as scholarships, grants, loans, and jobs.

The award of any student whose cumulative average falls below 2.0 will be subject to review and possible cancellation.

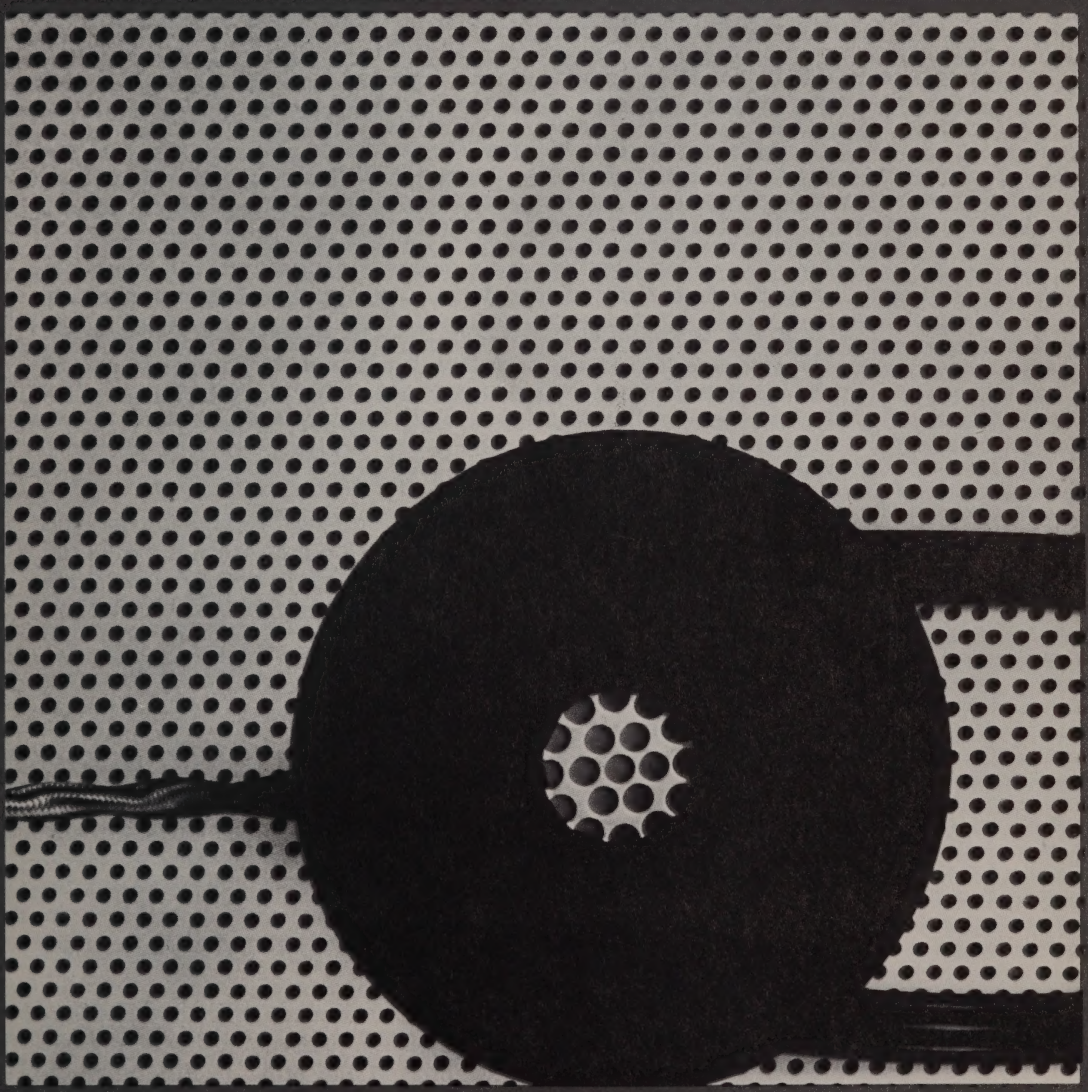
Freshmen and Transfers

Students should indicate on their admissions application an interest in applying for financial aid. An Emerson financial aid form, including a Parents' Confidential Statement form, is sent to them by return mail. The Parents' Confidential Statement should be completed and filed by March 15 with the College Scholarship Service, Post Office Box 176, Princeton, N.J. 08540.

Upperclassmen Upperclassmen must reapply each year for financial assistance whether it be initial, continuing, or additional. An Emerson financial aid application must be filed with the Director of Financial Aid and a Parents' Confidential Statement submitted to the College Scholarship Service by February 15 for the succeeding year.

Graduates For information about financial assistance for graduate students, refer to the Graduate Division Catalogue.

academic information



THE CURRICULUM

In 1880, Charles Wesley Emerson founded the Boston Conservatory of Oratory. The Conservatory, which eventually became Emerson College, was founded on a belief in the importance of oral communication and expression. Through the years, communications has remained the basis of the Emerson curriculum.

Today, recognizing that a rapidly changing and increasingly complex society and technology require flexible and innovative educational programs, the College has redesigned its curriculum.

THE NEW FIRST– AND SECOND–LEVEL PROGRAMS

The new curriculum consists of two levels. The First Level, for freshmen and sophomores, is an interdisciplinary program which helps students interpret their own experiences; encourages them to experiment with the various communications media—written, verbal, and visual; improves their basic written and verbal skills; and provides them with an introduction to science and the humanities.

At the Second Level, for juniors and seniors, students concentrate in one of the communications arts and sciences or in one of the liberal arts. In each field, students not only study techniques and factual material but also learn to be perceptive, critical, and creative.

THE THREE–TERM CALENDAR

To encourage creative experimentation with various media and to give students the opportunity to develop and execute individual and group projects, the academic calendar is divided into three terms, 12 weeks, 6 weeks, and 12 weeks. During the six-week term especially, students may carry out individual projects or take special courses which may be either traditional or experimental.

UNDERGRADUATE DEGREES

The College offers Bachelor of Science in Speech and Bachelor of Arts degrees in the fields of Speech and Communications Studies, Speech Pathology and Audiology, Mass Communications, Theatre Education, Dramatic Arts, English, History, Psychology-Education, and Elementary Education. In addition, the Bachelor of Music degree is offered in conjunction with the Longy School of Music in Cambridge, with approximately a year's study required at Emerson College.

In September 1968, an agreement was made with Suffolk University to exchange a limited number of courses. Students may enroll in any unfilled course available at the other institution upon

approval of the respective deans. A similar exchange of courses and faculty exists between Emerson and The School of the Museum of Fine Arts.

GRADUATE DEGREES

Emerson College offers the degrees of Master of Science in Speech and the Master of Arts in the fields of Dramatic Arts, Mass Communications, Speech and Communications Studies, Speech Pathology and Audiology, and Theatre Education. For complete information, refer to the *Graduate Division Catalogue*. Copies are available through the Office of Admissions.

ADJUNCTIVE PROGRAMS

Continuing Education

The College offers specialized evening courses and seminars designed to meet the continuing education needs of the adult community in speech and other fields in the communications arts and sciences.

In addition, the College designs and staffs programs in communications which are especially tailored to the individual needs of business, industrial, or civic organizations. These programs may be held at Emerson or at a mutually convenient location. Further information may be obtained by writing to the Director of Continuing Education (see page 6).

Summer Session

The annual Summer Session runs from early July to mid-August. It provides concentrated study in the College's professional and related fields on both the graduate and undergraduate levels, and offers programs of special value to inservice teachers and others concerned with these fields. Of special interest to high-school seniors are non-credit courses in drama, basic speech, and English. (For detailed information, write the Director of the Summer Session.)

Since 1966, the College has also offered a summer program in Europe under the direction of Emerson faculty members. In the summer of 1971, the program was conducted for five weeks in England and Greece. (Inquiries should be made to the Dean of the College.)

ACADEMIC REGULATIONS

ATTENDANCE

The College expects students to be prompt and regular in attendance at classes. Attendance may be a factor in determining a

student's grade. Each instructor, in accordance with the nature of the subject, determines the number of absences permitted without lowering a grade.

Students are responsible for notifying the Registrar's Office of absences from courses in which instructors require attendance. In case of prolonged absence due to illness, the student should immediately confer with the Registrar and with his instructors. The College will make every possible adjustment to permit him to complete the work and to re-enter courses without loss of credit.

LEAVE OF ABSENCE

Students in good standing who wish to interrupt their degree program to take advantage of a professional or educational opportunity of a specific nature and duration may apply for a Leave of Absence. A Leave of Absence may also be granted by reason of accident or illness. Application for a Leave of Absence should be made through the office of the Dean of Students.

A Request to Re-register form must be obtained from the Admissions Office and returned, completed, to that office prior to the beginning of the term in which the student wishes to enroll. The granting of a Leave of Absence does not exempt the student from any financial responsibilities as stated in this Catalogue.

COURSE CHANGES

The student's faculty advisor and the Registrar's Office must approve any change in course schedule. Students must also have the permission of the instructor to enter a new class after it has begun. After the first week of a new term, petitions to drop or add courses are granted only for extraordinary reasons and are subject to the approval of the appropriate instructors.

After assignments for clinical practice have been made, no student majoring in Speech Pathology and Audiology may make any schedule change that will conflict with such assignments.

For returning students, changes made in the first week cost $1 each. After the first week, each change costs returning students $5; new students may make changes in courses without charge for the first week only.

GRADE CHANGES

Instructors must give their requests for grade changes, countersigned by their department chairman, in writing to the Registrar. Students should check with the Registrar to be sure grades are changed on their permanent records.

CHANGE OF ADDRESS

Students are responsible for notifying the Registrar's Office of any changes of local address. The address information must include a phone number.

DEGREE APPLICATIONS

By the end of the junior year, students must fill out a degree application in the Registrar's Office.

EXTRA CREDITS

Students wishing to take extra credits must petition the Registrar to do so. If they are not seniors, they must have an average of 3.0 or above. Extra courses, senior or otherwise, are billed at the rate of $75 per credit hour.

CLASS STANDING

Each September the Registrar determines class standing for the academic year.

The credits for students graduating in June 1971 and thereafter:

Freshman	Fewer than 24 credits
Sophomore	24–53 credits
Junior	54–83 credits
Senior	84 or more credits

COURSES AT OTHER INSTITUTIONS

Students may take courses at other institutions for transfer credit only with the written approval of the Registrar. A grade equivalent to 70 at Emerson College is the minimum accepted for transfer credit, and an official transcript and a catalogue of the college attended are required.

Through agreements students may take courses for credit at Suffolk University, Longy School of Music, and The School of the Museum of Fine Arts.

CHANGE OF MAJORS

Any change in majors should be recorded immediately in the Registrar's Office and must have the approval of the appropriate departments.

ENROLLMENT IN ADVANCED AND GRADUATE COURSES

Students may not enroll in courses in advance of their standing except by permission of the instructor and of the Registrar. Seniors

may be admitted to graduate (500-level) courses with written permission of the course instructor and the Chairman of the department. In these cases credit given will normally be undergraduate credit; graduate credit will be given only if the student is not carrying a full course load of 12 credits in order to complete requirements for his undergraduate degree in that term. No student below the senior year may take 500-level graduate courses.

EXAMINATIONS

Complete regulations for term examinations and make-up examinations are published in the *Student Handbook.*

GRADES

The Registrar issues reports of academic grades to all students in good financial standing at the close of each term. The Registrar ordinarily sends these reports to the person responsible for payment of tuition and fees, and also sends copies to a student's preparatory school or high school at the end of each term of the freshman year if the school requests them.

The following grading system is used for most elective courses, but not for the interdisciplinary program for freshmen and sophomores. (For the First-Level grading system see pages 58–60.)

Letter Grade	*Numerical Equivalent*	*Grade Points*
A	93–100	4.0
A–	90–92	3.7
B+	87–89	3.3
B	83–86	3.0
B–	80–82	2.7
C+	77–79	2.3
C	73–76	2.0
C–	70–72	1.7
D	60–69	1.0
F *	0–59	0.0
WF *	0–59	0.0
WP**	0–0	0.0
I***		0.0
P†		0.0
AUD (audit)		
DEF (deferred) ††		
CP (conditional pass) †††		

* *Failing*
** *Withdrawn passing*
*** *Incomplete becomes F if no other grade substituted during succeeding semester.*

ALL-COLLEGE ACADEMIC STANDARDS

ACADEMIC DISTINCTION

The Dean's List is composed each term of full-time undergraduate degree candidates who for the preceding term have earned an average of 3.3 or better.

The College awards graduation honors to students who have completed a minimum of two years in residence as follows: graduation average of 3.3, Honors; of 3.6, High Honors; of 3.8, Highest Honors.

ACADEMIC PROBATION, SUSPENSION, AND DISMISSAL

Probation: Probation is official notice to a student that his cumulative average is below the all-college minimum standards of academic achievement. The cumulative average is based on a student's academic record for two or more terms at Emerson.

Applicable to the Classes of 1971, 1972, and 1973: Any student whose cumulative average is below 1.7 at the end of any complete term shall be placed on probation.

Applicable to the Class of 1974 and Classes Following: Any student who will graduate in January 1974 or thereafter must have a cumulative average of 2.0. In the freshman and sophomore years, a student must have a 1.7 cumulative average or be subject to probation. In the junior year, any student must have a cumulative average of 2.0, and he must maintain this cumulative average in order to graduate.

It is understood that the 2.0 requirement is an all-college minimum standard requirement. Each department has the prerogative to require a higher cumulative average in the major field of study.

NOTE: First-Level students are subject to the minimum standards of the First-Level Program (see page 60) in addition to the all-college standards.

Second-Level students are subject to the departmental requirements concerning their major fields, and these may be higher than the all-college minimum standards.

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† *P (passing) indicates performance in courses or examinations for which specific grades are not given.*

†† *Grade given for year*

††† *Basic requirements of course met, but student is deficient in specific area; can be changed when improvement is shown in the deficient area. Grade valid only for First-Level Program.*

Suspension

When a student remains on academic probation for two successive terms, he is subject to suspension from the College for not less than one academic year. After a year of suspension, the student may apply for readmission.

Dismissal

If, after a thorough review of a student's academic record, the Academic Standards Committee determines that academic success at Emerson College is unlikely for that student, he will be dismissed. A student who is dismissed for academic reasons ordinarily may *not* apply for readmission.

BACCALAUREATE DEGREE REQUIREMENTS

CREDITS REQUIRED FOR GRADUATION

Beginning with the class of 1974, the College has redefined requirements for graduation. Of the 120 credits needed for graduation, 60 are earned in the First-Level Program and the remaining 60 in the Second-Level Program. All previous catalogue statements of specific all-college requirements for graduation have been abrogated, except for the classes of 1971, 1972, and 1973.

All-College Requirements for Classes Beginning with 1974

The 36 core-program credits of the First-Level Program will meet the general requirements for the degrees Bachelor of Science in Speech and Bachelor of Arts. A study of black culture is included in the core program. This meets the 3-credit requirement in black studies.

Freshmen who anticipate majoring in a department which grants the Bachelor of Arts degree should be aware that 12 credit hours of one foreign language are required. This requirement is in addition to the general requirements, which are met by the 36 core credits of the First-Level Program.

Students who are admitted to and successfully complete 6 credits of a third-year language course, however, meet the requirements for the Bachelor of Arts degree.

The 24 elective credits of the First-Level Program are designed to let students explore fields of professional and personal interest. First-

Level Program students may, with the permission of the major department offering the course, include Second-Level courses as a part of the 24 elective credits which they are expected to take during their first and second years. In addition, students must meet the special requirements of the department in which they are planning to major. These requirements are listed under the course descriptions for each major department beginning on page 65.

Requirements for Transfer Students

Students who transfer from other colleges into the First-Level Program may, with the approval of and in consultation with the Director of the First-Level Program, apply the credits they have earned at other institutions to the 60 credits required for completion of the First-Level Program.

Second-Level Requirements Beginning with the Class of 1974

At this time, the specific course requirements for the Second-Level Program have not been fully determined.

Requirements for Bachelor of Music Students

Longy School students must fulfill the following requirements for an Emerson Bachelor of Music degree:

12 credits of English
- 6 credits of Composition
- 6 credits of Introduction to Literature

6 credits of History

6 credits of Fine Arts

6 credits of Languages (12 credits if Voice Majors)

90 credits of Music from Longy (Instrument Major)

84 credits of Music from Longy (Voice Major)

Transfer students to Longy will be required to complete a minimum of 15 credits at Emerson for the Bachelor of Music Degree.

All-College Requirements for the Classes of 1971, 1972, and 1973

Students in the classes of 1971, 1972, and 1973 are expected to meet the degree requirements listed on pages 40–42 of this catalogue or listed in any other catalogue which may have been in effect at the time of their admission. Students graduating in the calendar year

1973 are required to have 3 credits in black studies, in addition to meeting the requirements listed on pages 40–42.

Baccalaureate Degree Requirements for the Classes of 1971, 1972, and 1973

General requirements for the degrees Bachelor of Arts and Bachelor of Science in Speech are as follows:

1. At least two full-time consecutive academic semesters, including final semester in residence.
2. Completion of 120 credits, with an average of 70, and 90 credits with grades of at least 70 for those students who graduate in June 1971 and thereafter.
3. Vote of the Board of Trustees upon the recommendation of the faculty. Each degree candidate is responsible for meeting all requirements; no official can relieve him of this responsibility.

BACHELOR OF ARTS COURSE REQUIREMENTS FOR THE CLASSES OF 1971, 1972, AND 1973

Specific		B.A.
EN	Composition	6
EN 201–202	History of English Literature	6
HI	History or Government	9
	One foreign language	12*
PS 201	General Psychology	3
Laboratory Science	(Suffolk University)	8
SP 104	Voice and Articulation	3
SP 201	Fundamentals of Oral Interpretation	3
SP 208	Public Speaking	3
SP 308	Argumentation	3
General		
FA or MU	Fine Arts or Music	3
PH	Philosophy and Religion	3
SO	Social Sciences	3
	Major (minimum; not to include specifically required courses)	30
	Electives	25
	Total	120

NOTE: 15 credits in any department constitute a minor.

* *6 with completion of third-year course*

BACHELOR OF MUSIC

Degree candidates may major in piano-organ, orchestral instrument, or voice.

Following is a summary of the credits required for the Bachelor of Music:

		Major in Piano-Organ or Orchestral Instrumental Credits	Major in Voice Credits
Emerson College			
EN	Composition	6	6
EN	Literature	6	6
FA	Fine Arts (not music courses)	6	6
HI	History	6	6
	Language	6	12
		30	36
Longy School of Music		90	84
	Total	120	120

BACHELOR OF SCIENCE IN SPEECH COURSE REQUIREMENTS FOR THE CLASSES OF 1971, 1972, AND 1973

Specific		B.S. in Speech
EN	Composition	6
EN	Literature	6
HI	History or Government	9
PS 201	General Psychology	3
MA or SC	Mathematics or Science	6
SP 104	Voice and Articulation	3
SP 201	Fundamentals of Oral Interpretation	3
SP 208	Public Speaking	3
SP 308	Argumentation	3
General		
FA or MU	Fine Arts or Music	3
PH	Philosophy and Religion	3
SO	Social Sciences	3
	Major (minimum; not to include specifically required courses)	30
	Electives	39
	Total	120

NOTE: 15 credits in any department constitute a minor.

BACHELOR OF LITERARY INTERPRETATION

The degree Bachelor of Literary Interpretation has always implied excellence in oral interpretation. Emerson College therefore offers this degree for students whose primary interest is public platform performance. Because of the many necessary courses in speech, two years in residence are required. The program is identical with that for the degree Bachelor of Science in Speech, with a Speech and Communications Studies (Oral Interpretation) major, and additional requirements as determined by the Speech and Communications Studies Department.

the first level program

FIRST–LEVEL CURRICULUM FOR FRESHMEN AND SOPHOMORES

The First-Level Program consists of a two-year, interdisciplinary course of study and electives. Its objective is to introduce students to the different communications arts and sciences and prepare them for advanced and concentrated study, performance, and experimentation in dramatic arts, education, English, history, mass communications, speech, speech therapy, and theatre education. It is also designed to help them learn to communicate more effectively what they know and what they want others to know. The content of the program is introduced and studied from the perspective of Man the Communicator. The four terms for the two years are titled Man's Personal and Political Environments; Man's Natural and Technological Environments; Man's Aesthetic Environment; and Man's Communications Environment.

The interdisciplinary curriculum which grows out of these four themes is different from the standard college curriculum, which divides knowledge into separate subjects and does not show their interrelationship. Under a standard curriculum, for example, a student taking survey courses in English, history, and science to meet general degree requirements commonly reads Charles Dickens in a survey of English literature, Karl Marx in a survey of Western civilization, and the laws of Newton in an introduction to the sciences. As a result, few students realize that in some measure Newton's mechanical view of the universe led to the materialistic view of society espoused by Marx and that Dickens was a social critic of the whole industrialization process. What is even less likely is that a student will be led to ask the questions: "What view of the universe predominates today, and how is it influencing our artists and our political views of society?"

In contrast, the interdisciplinary curriculum is designed to help students see and understand these relationships.

The interdisciplinary curriculum also means a different way of learning. Instead of relying solely on lectures, reading, and essays to gain knowledge of a subject and to improve skills, students practice a wide variety of speech, writing, painting, photography, and acting skills, and use different kinds of media—radio, television, newspapers, and films. A student might, for example, do the research and write the script for, and then shoot and edit a film on the Boston Massacre, or he might play the part of Hamlet instead of writing a paper interpreting his personality.

Although they cannot be Renaissance men and women, together the First-Level faculty represent and integrate the entire spectrum of specializations within the College. Their specialities include the communications arts, which include the dramatic arts, speech, fine

arts, creative writing; the communications sciences, which include education, psychology, sociology, speech communication, mass communications, speech therapy; and the liberal arts, which include history, literature, languages, and philosophy.

In addition to being specialists in their academic fields, the faculty of the First-Level Program are also generalists. In classes and other presentations, they not only attempt to help students understand a specific idea or issue but also point out its significance and part in the larger social, political, and philosophic context in which it exists. They also try to bridge the gaps between the academic disciplines by identifying for students the relationships between disciplines. Most important of all, the faculty, by example and through assignments, try to develop in students the attitudes and skills of the generalist.

Another important benefit of the interdisciplinary curriculum is the close relationship between students and faculty. Each student is assigned to a faculty member who is not only his advisor, but his teacher as well. Students meet with their teacher/advisors frequently to discuss their course work, personal problems, and special projects. In their one-to-one discussions and in section meetings, students discover a faculty who know that creativity is not just inspiration, but discipline, and the mastery of the basic skills of speaking, writing, reading, and seeing.

Students are not considered passive recipients who absorb what the teacher says and then give it back. Instead students are active participants. They must explore and dig into topics on their own because their teacher is not going to tell them what they must know. Without the traditional educational supports and pressure, some students find the freedom and responsibility of the program difficult to handle. The faculty, however, are there to guide, encourage, and sustain students while they master the freedom and responsibility to set their own educational goals and learn to measure how close they come to achieving them.

Under faculty guidance students work on the basic communication skills, which include taking in information by reading, listening, and seeing, and giving out information by speaking, writing, and through visual presentations. The stress on these basic skills helps students to develop self-confidence and the ability to communicate with others by being able to express and defend their ideas vigorously, lucidly, and creatively. But more important is the development of the students' critical abilities. Students and faculty constantly raise questions: How well do I listen to what others have to say? Do I organize my thoughts well when I write or speak? Do I have enough information to answer or discuss possible answers to this question? Where can I get more information? Has the faculty done the best job of presenting information?

In this way, students learn to criticize their own, their fellow

students', and the faculty's performances. The faculty believe that through this process of observation and criticism each student will discover for himself what he wants to do with his life and what preparation he needs to achieve the goal he has set.

DESCRIPTION OF THE INTERDISCIPLINARY CURRICULUM

A basic tenet of the First-Level Program is that change and growth are valuable. For this reason, the specific content of and the approach to the curriculum will vary from year to year and from section to section. In one year, for example, the approach to presenting man's personal relationships may be through *Siddhartha* and *Malcolm X* and the next year, *Moby Dick* and *Cat's Cradle*. Furthermore, each teacher approaches and emphasizes the different topics in the way best suited to his class and his own specialty. Consequently, the following descriptions of the interdisciplinary curriculum give only a general picture of what students study in the program.

Freshman Year, Term I (Fall)

Man's Personal and Political Environments. Man the Communicator grows and experiences life through his relationships with others. These relationships form the groups—the family, the community, the city, the state—by which each man's life is shaped while he in turn shapes them.

In Term I students and faculty strive to understand Man the Communicator first in the concrete terms of human experience and then in the abstract terms of economics and politics. The point of departure for their exploration is the accident of birth.

Without choice or control, each man is shaped by his parents and by the time and place of his birth. With the faculty, students speculate on what effect these factors have on the individual's life.

Next, students take up those factors which are involved in each man's search for identity. Through books like the *Autobiography of Malcolm X* and *Siddhartha,* students are exposed to the similarities and differences between the black man's search for identity—as understood and related by a black—and that of the oriental—as understood and related by a German—and the differences in viewpoint which are determined by the nationalities and races of the authors.

The investigation is further developed and broadened by examining the factors that shape, alter, and in many cases decide the outcome of man's search for identity. These factors are the family, the school, the community, and the state. From both real and fictional sources, such as Malcolm X, as well as others like King Lear, John Wayne, Richard Nixon, Beethoven, Holden Caulfield, and

William Calley, students can draw their own conclusions about how society affects the individual.

Interwoven into the study of the individual and society are themes that deal with experiences such as loneliness and friendship, love and hate, vocation and avocation. Students and faculty develop these themes through reading books like *A Portrait of the Artist as a Young Man, The Art of Loving, The Loneliness of the Long-Distance Runner, On Aggression, Love and Will, Love Against Hate;* through plays like *Death of a Salesman, A Streetcar Named Desire;* through films like *The Grapes of Wrath, Grand Illusion, The Great Adventure;* through the music of the Beatles, Bach, Janis Joplin, Stravinsky, the Supremes. The faculty also bring to the students' attention the mythological and religious meanings that are associated with these themes. The views of theologians like Teilhard de Chardin, Martin Buber, and Paul Tillich are compared and contrasted with existentialists like Sartre, Heidegger, and Kierkegaard. In a variety of ways, students express their feelings about and their intellectual understanding of what they have learned about these themes and their experiences with them.

A student may express his feelings and understanding by writing an essay comparing Sartre's *No Exit* with the movie *Patton* or writing and illustrating with photographs an article on the alientation of Spanish-speaking high-school students in Boston.

The faculty does not expect students to accept the solutions offered by the men and women whose lives and works they examine. The aim is to make students aware of the depth and complexity of problems raised by viewing man as communicator; to expose them to the variety of answers given; and to help them learn and develop the procedures and judgments they can use to find answers for themselves.

Turning from common human experiences, the faculty and students focus their attention on abstract forms of human existence: economics and politics. Their study begins with the origins of the Cold War.

Students develop a feeling for the period through films and tapes that let them see and hear the events of the period—the McCarthy hearings, the war in Korea, Sputnik I, the civil rights sit-ins and bus rides. They also use newspapers like the *New York Times,* the *Chicago Tribune,* the *Atlanta Journal,* the *San Francisco Chronicle;* and magazines like *Atlas, Ebony, Fortune, Time,* and *Forbes* to give them a more in-depth knowledge of the period. The purpose of the study is to provide a background for an understanding of the present confrontation between the United States and Russia, and, on another level, to give students a frame of reference for the study of how Man the Communicator interacts with his political and economic environment.

The economic and political environments are introduced through

a comparison of the Russian and American governmental systems. Students search for comparisons and differences by exploring the Russian dream and the American dream. Their search involves them in Russian art and philosophy, in American idealism and life-styles. Through reading *Babbitt* and *One Day in the Life of Ivan Denisovich,* students compare and contrast the ideals that these books reveal about the American and the Russian dream. Students are then asked to compare and contrast the realities of American and Russian life, using the same sources.

To evaluate the validity of their own judgments about the economic and political environments of man, students and faculty investigate other societies—past and present, real and ideal—ranging from Plato's Athens to Caesar's Rome, from More's Utopia to Orwell's 1984.

The exploration of society leads to the question of politics—how politicians and the machinery of politics shape society.

The mass media, public opinion, and propaganda, as well as the stock market, the Pentagon, and the peace movement, are used as examples of the different facets of man's political and economic environments. *Communism, Fascism and Democracy, The Rebel,* the poetry of Mao, *The Ugly American, The Communist Manifesto,* and *The Arrogance of Power* are some of the works read by students.

Students also acquire a more concrete idea of politics and the machinery of politics through field work. They may, for example, work with a local group trying to help the elderly and poor gain a voice in the politics of their community, or they can observe—and in some cases work in—the offices of state and local legislators.

From economic and political theory, students and faculty shift to investigation and speculation about the nature of leadership. What makes one man a leader and another a follower? Can mass media and public relations firms make a leader? What motivates a man or a woman to lead? To answer these questions and to get deeper into the theme, students and faculty examine different forms of communication—speech, art, writing, radio, television, photography, drama, newspapers, film, music—the means leaders have used to bring about changes in their social and political environments and to interpret and explain those environments to their fellow men.

To shed light on the drives and the characteristics of leadership, the lives of different kinds of leaders become the focus of study. Religious and political leadership are observed through the lives of men like Buddha, Jesus, Hitler, Stalin, and Nixon. Special emphasis is given to the nature of Afro-American leadership as demonstrated by men like Malcolm X, Eldridge Cleaver, Martin Luther King, and Whitney Young. Fictional characters like Private Slovik, Billy Budd, Dr. Strangelove, and Shakespeare's Richard II are considered in order to gain a different perspective on the nature of leadership. Throughout this part of the course, the faculty ask students to

think about their own qualities as leaders and how they would act in positions of leadership.

Freshman Year, Term II (Spring)

Man's Natural and Technological Environments. Man the Communicator lives within a natural, mechanical, and electronic enclosure on the planet earth, one of the nine planets in the solar system which belongs to the Milky Way galaxy, one of 1,000,000 million galaxies in the universe.

In Term II, faculty and students turn from man's personal and political environments to his natural and technological environments.

Students begin with an exploration of the universe—space, time, matter, and energy, the terms that men use in describing it. These subjects are further developed by examining the historical models of the universe created by such men as Ptolemy, Copernicus, Kepler, Newton, and Einstein, as well as the explanations of its origins given in the Book of Genesis and in Babylonian astrology. Students also study science and technology to see how they have contributed to man's knowledge and conception of the universe. Earth's place in the universe is considered, using R. Buckminister Fuller's conception of the earth as spaceship. The faculty encourage students to present their own conceptions of the universe after they have seen how other contemporary leaders in different fields have expressed their views. Students may, for example, try to determine how Joan Baez understands it from her songs, Bob Hope from his movies and television shows, Isaac Asimov and Erich Fromm from the books they have written.

Having confronted the universe and man's response to it, students and faculty take up the biosphere, the space- and time-bound enclosure which sustains man.

Their investigation starts with the most basic of questions: Why and how did life on earth begin? Several different scientific theories are given and contrasted with philosophical, theological, and mythological explanations. The issue of maintaining the balance between life forms in nature grows out of the discussion of ecological systems and extends to ways in which such problems are reflected in politics, poetry, plays, and other aspects of man's life and art.

Having dealt with ecological systems, students and faculty turn their attention to the basic unit of life: the cell. The structure and essential functions of the cell are described and used as a basis for discussion and debate on evolution, which is explored in terms of its impact on man's understanding of his origins and its implications for his future.

From the biosphere, students and faculty proceed to study man. The faculty challenge students with questions like: What makes man man? How did the human form develop? In searching for tenta-

tive answers, students delve into subjects that range from anatomy and race to sexuality and social needs.

Following these explorations, students study the body system and the interrelatedness of such parts as the brain and nervous system.

These topics provide the background for the broader and more speculative issues of mind and culture and the related issues of man as technician and symbol maker.

The term ends with a study of the mechanical and electronic enclosures created by man to extend and modify his environment. Students and faculty try to determine how technology is an extension of man. In their search for an answer, they first take up the physical extensions of man. The kinds of buildings, clothes, transportation, weapons, tools, and power systems he has constructed in the past and present serve as examples and starting points for further explorations into the reasons why man has developed these physical extensions and why they take the forms they do.

Next, faculty and students study the extensions of man, such as computers, symbols, radar, satellites, movies, telegraph, and telephone. Students are asked to investigate and speculate how these technological extensions correspond to and are different from the neural organs of the body. They also examine their artistic, economic, and philosophical impact on man and society.

Having looked at these inventions as extensions of man, students and faculty look at technology to see how it has modified the environment. This aspect of the program involves students in studying such simple modifications as the domestication of animals and the use of the soil for agriculture, which lead to more complex ones, such as control of the weather, food synthesis, and the total life-support systems used by the astronauts. In each case, students try to find out how these modifications are a result of, and in turn affect, man's life and society.

Modification of the environment leads directly to the last question taken up during the term: How is technology modifying man? It has produced, for example, pain-killing and mind-altering drugs, curative medicines, transplants, and artificial limbs. The faculty asks students not only to try and see how these developments have altered man's understanding of himself but also to conjecture about their moral and philosophical implications.

In studying these technological modifications, the faculty works toward helping students develop a conceptual understanding of some of the more important and difficult aspects of technology. Entropy, synergy, ephemeralization, energy; storage, retrieval, and information systems; and feedback, cybernetics, and automation are some of the concepts studied.

The faculty hope that by the end of the term, students will have an overall picture of the problems and complexities that Man the Communicator confronts in managing his physical and biological

environments and of the ways in which these environments influence him.

This knowledge should help students to interpret and judge for themselves the value and necessity of future technological changes.

Sophomore Year, Term I (Fall)

Man's Aesthetic Environment. On the ceiling of the domelike vault of the cavern at Lascaux, prehistoric man painted huge animals in browns, yellows, and blacks. Thousands of years later Egyptian artisans filled the burial chamber of King Cheops with the artifacts that he would need in the next life. Five centuries before Christ, Myron and Phidias created sculpture in celebration of Athens' power and importance; and twelve centuries after Christ, Giotto di Bondone, a friend of Dante's, designed the façade of the duomo in Florence.

On May 29, 1913, at the Théâtre des Champs Elysées, an audience was so outraged by the music and choreography of Stravinsky's *Rite of Spring* that the house lights had to be switched on and off to restore order. Creedence Clearwater Revival, The Band, Sly and the Family Stone—fifty-six years after the *Rite of Spring* opened in Paris, 300,000 people gathered to hear the sounds made by these rock and folk groups.

The distance in time and space from Lascaux to Woodstock is great, but the events that occurred at them bring them together and point to one of man's most distinguishing characteristics—his never-ending drive to express his vision of himself and his world.

Term I of the sophomore year takes up this theme by concentrating on Man the Communicator as he expresses himself through the arts. The term begins with an examination of the most basic question: How is art created? Together, faculty and students inquire into this question by taking up such subjects as the urge and psychological necessity to create. The Balinese dance drama, the poems of Emily Dickinson, the music of Alban Berg, Van Gogh's landscapes, as well as observation of the actual creation of a work of art—a dance, for example—serve as a means to provide initial insight into the theme.

Striking deeper, students and faculty attempt first to perceive art as a reflection of faith. They look for the relationship between the inspiration that the artist draws from his religion and the meaning that is conveyed by his finished piece of art. *The Adoration of the Magi, The Second Shepherd's Play,* Chartres Cathedral, Dreyer's film *The Passion of Joan of Arc,* Shaw's *Saint Joan*—these and other artistic expressions illustrate the theme and serve as sources for discussion and points of departure for further explorations into religious art.

Students and faculty next consider art as an expression of man's reaction to his world. The emphasis here is on the interaction of

artists and society. Does the artist reflect the general beliefs and attitudes held by the majority? Or does he rebel and act as a vanguard, leading the majority to a new understanding of themselves and the world? Do Brueghel's *Massacre of the Innocents* and Picasso's *Guernica* reflect how people felt about war, or were they the artists' way of changing the attitude of people of their times? What meaning do these pieces have for men today?

Such questions and examples provide the catalyst for new questions and examples that help to increase the student's awareness and understanding of the complex relationship between the artist, his world, and his work.

From this aspect of art, students and faculty move to a new one —art as a celebration of self. Man's attitudes and beliefs about the nature of man and his place in the universe are explored through works like Mozart's *Così fan tutte,* Shakespeare's *Hamlet,* Hart Crane's *The Bridge,* and Louis Sullivan's Bayard Building.

Having seen that the necessity to create may be inspired by faith, reaction to the world, or celebration of the self, students not only have guidelines to use in understanding the relationship between the artist and his work but are aware of artistic expression—in stone, steel, pigment, sound—as a durable and eloquent historical record of man.

After exploring the stimuli for creation, faculty and students try to penetrate the process of creation itself by observing artists at work. They may, for example, as they observe musicians or actors perform, speculate on the elements and techniques the artist uses to achieve a finished work and the relationship between premeditated design and inspiration. These topics lead to the question of the materials used by artists in bringing their creations to life.

One of the important questions in this regard is that of the restrictions which his materials place upon the artist. What are the limitations placed on the composer of electronic music? How important are they to the finished composition? Have some artists moved away from bronze castings to stainless steel, plywood, and plastic because of the limitations imposed by the process of transferring the plaster sculpture to bronze? These are some of the questions the faculty bring before students in their effort to help them develop a better understanding of the choices that face the artist and the processes that he must go through before he even begins the act of creation.

From the creative process, students and faculty move to an examination of how art is experienced, appreciated, and evaluated. For this aspect of aesthetics students and faculty study the principles involved in artistic creations: harmony, rhythm, balance; color, line, shape, perspective.

They also take up a difficult, complex, and frequently debated subject: What is good art? Through readings in books like *Aesthet-*

ics and the Arts, The Irresponsible Arts, and *Aesthetics,* as well as through comparing actual pieces of art—ranging from mass-produced McDonald hamburger stands to the Crystal Palace, from GI Joe and Barbie dolls to Michelangelo's *David,* from the Beatles' *Yellow Submarine* to Berlioz's *La Damnation de Faust*—students begin to formulate criteria by which to judge a piece of art.

Next, students turn their attention to the value of art, first in its relation to society and then for its own sake. Through an historical case study, students learn that the value of art may be determined by how well it supports and furthers the work of the state, for example, the arts in Russia from 1900 to 1970 or of the Incan Empire of Peru before the Spanish conquest. The illustrated sound films of Norman McClaren, Gertrude Stein's poetry, the paintings of Jackson Pollock, and Lewis Carroll's books are used to advance the student's understanding and knowledge of art for art's sake.

The term closes with an assessment of the value of art as it expresses the indefinable spirit of man. Classics like Euripides' *The Bacchae,* Caravaggio's *Bacchus,* the *Winged Victory,* and Haiku poetry become probes to uncover the mysterious spirit that causes men to create.

Sophomore Year, Term II (Spring)

Man's Communications Environment. Scientists, philosophers, linguists, and others seek to explain the communications process; businessmen, politicians, and advertisers want to find the most effective means of using communications to achieve their ends; novelists, poets, movie directors, television producers, and playwrights continually look for new forms of communication through which to present their ideas to the world.

In the fourth and final term of the First-Level Program, students and faculty use the case-study method to understand more clearly and comprehensively man's communications environment. They start by studying the theories and terminology that explain the communications process. They explore the reason for, and some of the better-known models of, the communications process and apply their findings in a study of a foreign culture. In the process students see some of the differences and similarities in the ways people communicate. They also learn that their terminology and theory may not be adequate to describe what occurs in another culture. As the basis for their study, students may use Henri A. Junod's *The Life of a South African Tribe,* an anthropological study of the Thonga tribe, one of the Bantu peoples of South Africa. A student would follow the life of a Thonga man or woman from birth to death to see how linguistics and symbolism affect his or her life. The student might also investigate industry, folklore, religion, and magic to see what special forms of communication are used and what they reveal about the nature of the people and their culture.

Having come to general conclusions about the communications process of another culture, students start an intensive study of the total communications process. Although it must be described here in different parts, the actual study views the process as indivisible. It treats the components not as static concepts, but as dynamic processes.

The first component studied is the act of sending. To provide some understanding of why and how a message is sent, the study includes the development of language, grammar, and semantics, and the human need to send messages. A student could analyze and compare the Bible with classics like *Moby Dick, Don Quixote,* or *John Brown's Body.*

The message itself is the next component. What kinds of messages are there? How does a culture shape messages? Verbal and nonverbal messages are included. Students who started with the Bible may follow through with an analysis of its spoken, written, and visual messages in different periods of history. Students who started with a different subject, symbols, for example, may investigate the types used by Egyptians, Romans, and mediaeval technicians and their relationship to the symbols used in today's computer technology.

The next component is the channel. How do channels shape messages? What is the relationship between the medium and the message? What kinds of channels are there? Music and the plastic arts, as well as the technological channels of radio, television, and laser beam, are considered. Students whose case study is the Bible may try to determine the relationship between the Biblical message and how the plastic arts and music have shaped that message. How does *Jesus Christ Superstar* reshape the traditional Biblical message? Students tracing the use of symbols may try to figure out the relationship between one symbol and the changes in its message over many years.

The receiver is the last component. How do people perceive and decode messages? How do men determine the fidelity or distortion of a message? What is feedback, and what part does it play in the communications process? These questions form the conceptual framework for the case studies.

Again, a student using the Bible as his case study may try to determine how different theologians such as Martin Buber, Paul Tillich, and Teilhard de Chardin have perceived and decoded it. Students who choose another case study, involving novels, poetry, and other media, may try to determine the distortion or fidelity of a message by comparing the same works in different media—for example, T. S. Eliot's verse drama *Murder in the Cathedral* with the operatic version by Ildebrando Pizzetti or Jean Anouilh's *Becket;* or Joseph Heller's *Catch–22* with Mike Nichols' film version.

Students spend the last four weeks of the term on an independent

project that reflects their intended area of concentration at the Second Level and represents the culmination of the skills, attitudes, disciplines, and concepts learned in the program. First, each student must choose a project; second, he must analyze his subject and the methods by which he plans to execute it; third, he must synthesize his material in order to present it in the most effective manner.

Each student is required to keep an account of the processes he went through in developing the project, which requires that he stand outside himself as an observer, maintaining as objective a record as he can. He must keep track of the reasons he selected the project, including what choices he eliminated and why. He must account for decisions he makes such as selection of models, kinds of materials, and the different production problems and his solutions to them.

In the majority of cases, the student presents his final project in mixed media in order to show the scope of his communications skills.

A student may trace man's changing attitudes toward work through various periods in history. The first period may be the building of the Egyptian pyramids; the second, Athens during the Golden Age; the third, the early years of the Roman Empire; fourth, Europe in the Middle Ages; fifth, Victorian England; sixth, the United States during the twenties and thirties; and seventh, the United States today. Next, the student carries out more intensive research into each period, using as many primary sources as possible. These could range from Egyptian friezes to Virgil's *Bucolics* and *Georgics,* to Charlie Chaplin's *Modern Times,* to the architectual and design ideas of Le Corbusier, to five selected television commercials shown in 1970. Having completed his research and having decided on the point of view and theme he wishes to emphasize, the student determines what media to use in his presentation. It could be built around a documentary script and might start with slides showing artisans at work on the pyramids. It might then switch to an oral interpretation of Virgil's *Georgics* and follow this with a dramatic depiction of how Athenians felt about work. (For actors, he could use freshman members of the First-Level Program.)

The range of possibilities for projects is wide and offers great opportunities for students to experiment in a variety of media and to experience for themselves the discipline, initiative, ingenuity, perseverance, and hard work required to take an idea and give it form and substance, as well as the disappointment and frustration that are part of the process.

The amount of time and effort put into the preparation of the project depends upon the individual. The faculty of the First-Level Program guide and help each student as much as they can, but the degree of intellectual stimulation and emotional satisfaction a student derives from his project depends on the enthusiasm and effort that he puts into it.

FIRST–LEVEL ACADEMIC INFORMATION

REQUIREMENTS FULFILLED BY THE FIRST–LEVEL PROGRAM

In the First-Level Program students earn 60 credits, of which the required core program provides 36, electives 24. The 36 core-program credits, which include a study of black culture, meet the general requirements for the degree Bachelor of Science in Speech and Bachelor of Arts. Freshmen who anticipate majoring in a department which grants the Bachelor of Arts degree should be cognizant of the required 12 credit hours of one foreign language. The language requirement is in addition to the general requirements met by the 36 credits for the First-Level core program. Students who are admitted to and successfully complete 6 credits in a third-year language course, however, meet the requirements for the Bachelor of Arts degree.

The 24 elective credits permit students to explore subjects of personal and professional interest. First-Level students may, with the permission of the department offering the course, include Second-Level courses as a part of the 24 elective credits taken during their first and second years.

The pattern of credit distribution for the freshman and sophomore years is identical:

Interdisciplinary Program		*Elective Areas*	
Term I	9	Term I	3
Term IA	0	Term IA	6
Term II	9	Term II	3
	18		12

ACADEMIC CALENDAR

The College calendar consists of three terms. Term I is 12 weeks; Term IA, six weeks; and Term II, twelve weeks.

Term I begins for freshmen with orientation and registration. From September 14 to September 21 students meet their student and faculty advisors, learn their way around Emerson and Boston (if they're new to the city), register, take tests, sign up for an elective course, and learn more about the workings of the First-Level Program. Classes begin officially on September 22 and end on December 14 (examinations December 15–21). During this time students take the Interdisciplinary Course of Study and one elective course

(see pages 61–64 for a list of electives). In Term IA, January 3 to February 11, students take two electives of personal or professional interest. They can, for example, choose courses in theatre arts, visual design, speech performance, black studies, photography, creative writing, humanities, foreign languages, ecology, mass communications, music, mathematics, science, social sciences, philosophy, fine arts, English, and history. (See pages 65 to 132 for course descriptions.)

In this six-week term some students carry out special projects or take part in special programs. They may, for example, write poetry or a short story, take part in Emerson's Children's Theatre, work at a Boston radio or television station, or study a foreign language.

For Term II, February 24 to May 19 (examinations May 22–27), students return to the core program of interdisciplinary study and one elective course.

WORKSHOPS AND THE LEARNING RESOURCES CENTER

To supplement the academic program and to provide opportunities for students to improve their skills at reading, writing, and speaking; to complete multi-media projects; or to satisfy a special interest, a number of non-credit workshops, supplementary to the core program, are available.

Workshops consist of vocational orientation for careers in, for example, speech pathology, mass communications, education, theatre; specific courses include photography, dance, reading, oral interpretation, study skills, television, radio, sensitivity training, and swimming. Both types of workshops are designed and staffed by the departments which sponsor them.

Students may also learn basic skills and acquire new knowledge through programmed learning and machine instruction. The Learning Resources Center of the library is available to students for this purpose. Students are urged to use the Resources Center both to satisfy their intellectual curiosity and to get assistance in achieving the required proficiency levels in the basic communications skills.

Electives (credit)

The kinds of elective courses recommended are academic courses which relate to the basic core units of the First-Level Program and academic courses which relate to Second-Level concentrations. Electives taken at the First Level are not to be considered as specific prerequisites for a particular concentration at the Second Level. On pages 61–64 is a list of courses appropriate as electives for First-Level students.

TYPES OF CLASSES AND SCHEDULE

Group Meeting

Group meetings of about 200 students, one-and-a-half-hour, multimedia sessions, take place twice a week. In group meetings the faculty, using films, slides, tapes, panels, and performances, present the topic for the week.

Unit Meeting

The unit meeting is a one-and-a-half-hour class of 75–100 students. In it the week's readings and topics are examined from many points of view and through different media. For example, one instructor may read poetry, another may lecture, a third may show slides—all in the same session—each one speaking to the issue from his respective discipline and personal point of view.

Section Meeting

The section—twenty-five students—meets twice a week. Each session is one hour and a half. The section teacher is also advisor to each of the twenty-five section students. In class, students study the basic skills of thinking, speaking, writing, listening, and seeing. Exercises and assignments in these skills are based on topics and material from larger classes. Student participation in section meetings is essential.

Arranged Meeting

In addition to the kinds of classes described above, students may also arrange the schedule of classes to provide more or fewer unit, section, and mini-section meetings. The kind and number of meetings depend on the needs and interests of the students and are arranged by the teacher/advisor.

Teacher/Advisor Meeting

Finally, students meet often, one-to-one, with their teacher/advisor to talk about their goals and the best way to reach them. With their advisor students examine their participation in the program, their mastery of basic skills, and the success of their projects. With the teacher/advisor's guidance, students learn to evaluate and criticize objectively their work in the program.

REGULATIONS

Grading and Evaluation

Because of the unified nature of the core program a student's teacher/advisor gives him one grade, either Pass or Fail, for the nine credits. Students receive a separate letter grade for each of their elective courses. Along with a grade for the core program, each student receives an *Academic Profile Sheet* in which his

teacher/advisor outlines the progress he has made. The report includes comments on skills, on independent thought, on ability to design and carry out projects, on the capacity to think critically, and on mastery of the basic skills of speaking and writing. The First-Level Program requires students to achieve basic levels of proficiency in voice and articulation, public speaking, and writing.

The First-Level Program is built on the assumption that the various skills, facts, experiences, and processes which go into the core program should be blended into one experience for the student. Thus, the student's total performance is the subject of academic evaluation and grading. Under these circumstances the student receives one grade for the entire core program. The following are the grading categories.

Pass
The student has met all requirements relating to the information included in each unit and has demonstrated his ability to communicate effectively in speaking and writing.

Fail
The student has clearly not met the requirements relating to the information included in each unit and has demonstrated a marked inability to communicate in speaking, writing, or both. In the event of receiving a failing grade in the core program the student, if he plans to continue at Emerson College, must at the next Summer Session take an equivalent number of academic credits and must receive a grade of C or better in such course work. As much as possible the course work must approximate that of the core program.

Conditional Pass
The student has managed to pass the content and skill requirements of the core program, but he still shows deficiency or incompetence in an aspect of the program which indicates he is a borderline case. Under these circumstances the student receives a grade of Conditional Pass. The Conditional Pass should be considered a contractual arrangement between the teacher/advisor and the student, and it is arranged in one of two ways:

a. If the student demonstrates that he has failed to meet the informational requirements of a given unit, he contracts to take a course which, as much as possible, includes similar content. This course must be taken during the following two terms. When he has completed this course with a grade of C or better, he receives a Pass for his First-Level Program work. If the student does not take the assigned course, or if his performance in such a course receives less than a C grade, then the grade of Conditional Pass becomes a Fail.

b. If a student shows a definite weakness in the area of reading skills or in the area of the communications skills of speaking or writing, he must contract to take a course or laboratory in that area during the following two terms. When the student has a recorded final grade of C or better with the Registrar or has performed satisfactorily in the laboratory, he then receives a Pass for his First-Level Program work. If the student does not take the assigned course or laboratory work, or if his performance receives less than a C grade or is unsatisfactory, then the grade of Conditional Pass becomes a Fail.

Incomplete
This grade is reserved only for those instances in which a student, for reasons of hardship, has been unable to complete his assignments during the regular calendar term. The grade of Incomplete is in effect for the following term only. After that date, unless a petition is submitted and approved, the student receives a grade based on the previous completed work.

ACADEMIC PERFORMANCE AND ACCEPTANCE INTO THE SECOND–LEVEL PROGRAM

A student is not accepted into the Second-Level Program until he has completed all of the First-Level Program (the core program) with a grade of Pass. At the same time, however, a grade of Pass in the First-Level Program does not automatically guarantee acceptance into the field of his choice in the Second-Level Program. Acceptance into a field at the Second Level is contingent upon a departmental audition, an interview, or both.

ACADEMIC STANDARDS OF THE FIRST–LEVEL PROGRAM

Academic Probation, Suspension, and Dismissal

The issues of probation, suspension, and dismissal in relation to the grade point average in elective courses are determined by the Academic Standards Committee. These are all-college standards and must be considered as binding. The all-college academic standards are stated in full on pages 37–38.

The academic standards that apply to the core program of the First Level are given below.

Probation. Probation is official notice that a student's academic performance is unsatisfactory. During the core terms, the student learns of his academic standing in the teacher-student conference. If a student fails the core program, he is placed on probation dur-

ing the next core term. He is removed from probation when he successfully passes the next core term program.

Dismissal. A student who fails any two terms of the core program is subject to automatic dismissal from the College. The student, however, has the right to petition the Academic Standards Committee to review his case and to request that an exception be made to the regulation.

FIRST–LEVEL PROGRAM ELECTIVES

STATEMENT ON ELECTIVES IN THE FIRST–LEVEL PROGRAM

Elective courses provide an opportunity for the student to select areas of study which are uniquely related to his individual educational needs. The teacher/advisor is available to assist the student in the process of choosing electives. The student will be encouraged to develop various skills of communication and to increase his knowledge of Man as Communicator. Such individual development of skills and increase of knowledge serve as a basic part of the preparation for the Second-Level concentration.

Since the list of elective courses is provisional and illustrative only, the specific matters of particular courses, eligibility, and openings must be discussed with the teacher/advisor at the time of registration. In general, the 100- and 200-level courses are designed especially for freshmen and sophomores; some 300-level courses may also be taken.

ELECTIVES AVAILABLE TO FRESHMEN AND SOPHOMORES, 1971–1972

Dramatic Arts

DA 101 Introduction to Theatre Arts
DA 107 Stagecraft
DA 203 Fundamentals of Acting
DA 204 Continuation of 203
DA 210 Theory and Practice of Stage Lighting
DA 212 Graphic Technique for Stage Design
DA 215 Theatrical Drafting

Education

ED 171 Introduction to Elementary Education
ED 201 History of Education
ED 223 Child Growth and Development I—Pre-School Years
ED 271 Tutoring Lab

English

EN 201 History of English Literature I
EN 202 History of English Literature II
EN 203 History of English Literature III
EN 204 Introduction to Literature—Forms of Fiction
EN 205 Introduction to Literature—Utopian Novel
EN 207 Introduction to Literature—America Observed
EN 208 Introduction to Literature—Third-World Literature
EN 213 Introduction to Literature—Voyages
EN 214 Introduction to Literature—Women in Fiction
EN 217 Introduction to Literature—Afro-American Literature
EN 222 Introduction to Poetry
EN 223 Approaches to Writing

Fine Arts

FA 201 History of Art I
FA 202 History of Art II
FA 203 History of Art III
FA 204 Seminar in Art
FA 206 Contemporary Art
FA 210 History of Oriental Art
FA 215 Design I
FA 216 Design II
FA 217 Drawing Techniques
FA 230 The Artist and the Making of Meaning
FA 231 The Poetic Eye
FA 232 Photosymbolism
FA 321 Photography I
FA 322 Photography II

Foreign Language

LF 101 Elementary French
LF 102 Continuation of 101
LG 103 Elementary German
LG 104 Continuation of 103
LS 107 Elementary Spanish
LS 108 Continuation of 107
LF 201 Intermediate French
LF 202 Continuation of 201
LG 203 Intermediate German
LG 204 Continuation of 203
LS 207 Intermediate Spanish
LS 208 Continuation of 207
LF 211 French Composition and Conversation
LF 212 Continuation of 211
LS 307 Spanish Composition
LS 308 Advanced Spanish Stylistics
LF 309 Survey of French Literature I
LF 310 Survey of French Literature II
LF 311 French Literature of the Middle Ages
LF 312 French Literature in the Sixteenth Century

LG 313 Survey of German Literature I
LG 314 Survey of German Literature II

History

HI 201 History of Greece
HI 202 History of Rome
HI 205 English History to 1660
HI 208 The World since 1914
HI 211 African History
HI 212 Afro-American History
HI 214 Economic History of the United States
HI 215 English and American Constitutional History
HI 217 Latin American History
HI 218 History of the Near East
HI 220 Russian History
HI 221 Medieval Europe (378–1500)
HI 222 Modern Europe (1500 to the Present)
HI 223 The Renaissance and the Reformation (1300–1600)
HI 230 History of the Bible
HI 235 Science and History in the Modern Age

Mass Communications

MC 106 News Reporting
MC 110 Performance I
MC 201 Broadcasting Journalism I
MC 202 Performance II
MC 205 Feature Writing
MC 207 Film Basics
MC 240 Film Analysis
MC 301 Introduction to Mass Communications

Mathematics

MA 101 Basic Mathematical Analysis
MA 102 Mathematical Analysis II
MA 103 Statistics
MA 104 Finite Mathematics
MA 105 Probability
MA 106 Modern Mathematics

Music

MU 101–102 Chorus
MU 107 Foundations of Music
MU 201 Music of the Renaissance and Baroque Periods
MU 202 Music of the Classical and Romantic Periods
MU 207 Twentieth-Century Composers
MU 208 History of Opera
Additional music courses are available at the Longy School.

Philosophy and Religion

PH 101 Religion in Western Culture
PH 102 Religion in Eastern Culture
PH 105 Contemporary Jewish Philosophy
PH 108 Black Religion in America
PH 202 Contemporary Problems of Ethics

	PH 204 Philosophy of Religion
	PH 205 History of Western Philosophy I
	PH 206 History of Western Philosophy II
Physical Education	PE 101–102 Physical Education
Psychology	PS 201 General Psychology
	PS 204 Educational Psychology
	PS 301 Psychology of Adjustment
	PS 308 Psychology of Child and Adolescent
	PS 311 Social Psychology
	PS 313 Abnormal Psychology
Science	SC 101–102 Introduction to Physical Science
	SC 103–104 The Living World and Man
	SC 141–142 Man in Nature
	SC 205 Biology and the Future of Man—Can Man Survive?
Social Sciences	SO 201 Principles of Economics
	SO 202 Anthropology
	SO 203 Principles of Sociology
	SO 205 Principles of Geography
	SO 207 Political Thinking
	SO 209 Principles of Ecology
	SO 212 American Government and Politics
	SO 220 International Politics
	SO 326 The Black American's Search for Identity
	SO 330 History of the City in America
	SO 331 The Female in Society
	SO 332 Community Development
	SO 336 Social Problems
	SO 337 The Family
Speech and Communications Studies	SP 101 Phonetics
	SP 201 Fundamentals of Oral Interpretation
	SP 201 Fundamentals of Oral Interpretation: Black Literature
	SP 209 Choric Speech Production
	SP 210 Forensic Workshop I
	SP 260 Introduction to Communication Process
	SP 270 Introduction to Propaganda and Public Opinion
	SP 271 Propaganda Workshop
	SP 308 Argumentation
	SP 308 Argumentation: Black Issues and Problems
Theatre Education	TE 101 Survey of the Drama
	TE 103 Introductory Survey of the Dance Arts
	TE 127 Beginning Dance Techniques
	TE 201 Techniques in Play Production
	TE 203 Fencing
	TE 207 Acting Techniques for Theatre Education
	TE 227 Dance Education

course listings

DRAMATIC ARTS

Dr. Sharp, Chairman

Required for Major

Outside of Department 6 credits in English; 3 credits in Fine Arts or Music.

Actors:
36 credits: DA 203–204, 303–304, 403–404. Three years of acting, 18 credits. One year of DA 317–318, 3 credits each semester. Six credits in Theatre History, DA 330–340. Three credits in DA 101. Three credits in DA 107. Three credits in Voice and Articulation, SP 104.

Designers:
33 credits: Six credits in Theatre History, DA 330–340. Three credits in DA 101. Three credits in DA 107. Eighteen credits in Design: DA 208, 210, 212, 215, 305, 311. Three credits in DA 320.

General Theatre:
30 credits: Six credits in Acting, DA 203–204. Six credits from DA 208, 210, 212, 215, 305, 307, 311. Six credits in Theatre History, DA 330–340. Three credits in either Voice or Movement. Three credits each in DA 101, in DA 107, and in DA 320.

The satisfactory completion of crew assignments which can be met by the completion of DA 107. All Dramatic Arts majors are required to work on the various crews (scene construction, lighting, costume, etc.) involved in departmental productions.

Students in Dramatic Arts will be expected to take 6 credits during Term IA in consultation with their advisor. The credits may be taken in the Department of Dramatic Arts, but that is not a requirement.

DA 101 **Introduction to Theatre Arts**
3 credits

This is a course for freshmen, an introduction to the theatre as it has existed in major periods throughout history. Emphasis on the Greek, Shakespearean, *commedia dell'arte*, and other forms that have been influential in creating our present-day theatre. The course meets three times a week, once for lecture, limited to eighty students, and twice for discussion, in four groups of twenty students each.

DA 107 **Stagecraft**
3 credits

A study of the methods, materials, and equipment used in constructing and assembling stage machinery and of the techniques employed

in rigging and shifting scenery. Three class hours plus laboratory sessions in scene crews for College productions.

Fundamentals of Acting DA 203
3 credits

A laboratory course designed to give the student the basic techniques needed by the actor. Exercises for freeing the body and for increasing the development of the powers of observation, concentration, sense memory, and imagination; the endeavor; improvisations. Each student presents selected scenes before the class for criticism. *Prerequisite: audition.*

Fundamentals of Acting DA 204
3 credits

Continuation of DA 203.

Ornament and Pattern in Stage Design DA 208
3 credits

An historical study in styles of architecture and ornament, definition of space, and color and texture perspective on stage will lead to experimental studio work on repeat pattern development (fabric and surfaces) and to studies of techniques for developing relief effects on scenic units in a variety of media. Projects required.

Theory and Practice of Stage Lighting DA 210
3 credits

A study of the basic principles of lighting design for the stage. Visibility, composition, mood, the mechanics of lighting instruments, lighting control, and color media; the techniques of drawing up lighting plots, schedules, and cue sheets. Three class hours plus laboratory sessions on lighting crews for College productions.

Graphic Technique for Stage Design DA 212
3 credits

A study in the stage-oriented elements of graphic language, including color rendering (gouache and pastel) of objects under light and in space, costume sketch techniques, collage development, and informal designer's perspective. Projects and construction of stage models required.

Theatrical Drafting DA 215
3 credits

A comprehensive study of all aspects of drafting related to the production of stage scenery. After a brief survey of tools and materials, the course of study will cover strict mechanical perspective, development of elevations, construction drawings, multi-view projections,

axiomatics and isometric perspective, sectional views, technical sketching and shape description, etc. Problems and projects.

DA 303 **Intermediate Acting**
3 credits

An intermediate course in acting in which the actor is confronted with plays, and therefore attention is focused on scene work and structure of drama. Though material is drawn from all periods, emphasis is on modern drama. *Prerequisite: audition.*

DA 304 **Intermediate Acting**
3 credits

Continuation of DA 303.

DA 305 **Scenic Design I**
3 credits

An historical survey of scenography from antiquity until modern times, together with an introduction to the practical problems of scene design. Design projects and laboratory sessions. *Prerequisites: DA 208, 212, 215.*

DA 306 **Scenic Design I**
3 credits

Continuation of DA 305.

†DA 307 **Problems of Technical Production**
3 credits

Engineering problems in the theatre. A study of new materials employed for scene construction, cost estimates, and such mechanical problems as flying units, turntables, and traps. *Prerequisites: DA 107, 215.*

DA 310 **Stage Lighting II**
3 credits

Stage lighting for the advanced student. Design projects required. Three class hours plus laboratory sessions on lighting crews for College productions. *Prerequisite: DA 210.*

DA 311 **History of Costume**
3 credits

The evolution of clothing from the fig leaf to the tailored suit. Project required.

DA 312 **Costume Design I**
3 credits

Continuation of DA 311. *Prerequisite: permission of instructor.*

† *denotes offered as needed.*

Dramatic Theory and Criticism **DA 314**
3 credits

An historical survey of dramatic theory and criticism from antiquity until modern times. A study of dramatic modes, critical concepts, and schools of criticism from Aristotle to Ionesco. *Prerequisites: permission of instructor.*

History of the American Theatre **DA 315**
3 credits

An historical survey of the development of the American drama and theatre from its beginnings to the present, with a critical study of representative playwrights from Thomas Godfrey to Eugene O'Neill.

Body Movement for the Stage **DA 317**
3 credits

Training for the actor in body movement, drawing upon the disciplines of dance and mime. Emphasis upon acquiring maximum physical control over the body and upon developing coordination and bodily grace. *Required for junior and senior actors; normally taken in the junior year.*

Body Movement for the Stage **DA 318**
3 credits

Continuation of DA 317.

Introduction to Play Directing **DA 320**
3 credits

A study of directorial problems in script analysis, conventions of staging, and production planning. *Prerequisites: juniors and seniors only, and by permission of instructor.*

Seminars in Theatre History **DA 330–340**
3 credits

Five small—limited to twenty students a term—intensive, seminar-type courses in different periods of theatre history will be offered: Ibsen; Expressionism to Social Realism; Molière and *commedia dell'arte;* Shakespeare and His Contemporaries; Black Theatre. The period, acting style, or type of theatre studied will be limited. Three credits per term. *Two such courses required for drama majors.*

Advanced Acting **DA 403**
3 credits

Actors deal with specific problems encountered in material outside the normal body of modern realistic drama. Plays range from classic to avant-garde. *Prerequisite: audition.*

DA 404 **Advanced Acting**
3 credits

Continuation of DA 403. Students enrolled in this course must audit (tuition free) DA 420.

DA 405 **Scenic Design II**
3 credits

Advanced techniques in scenic design and scene painting. Design projects and laboratory work required. *Prerequisites: DA 305, 306, or permission of instructor.*

DA 406 **Scenic Design II**
3 credits

Continuation of DA 405.

DA 408 **Independent Study**
3 credits

Individually selected research or creative projects conducted independently by students under faculty supervision. Enrollment limited. *Prerequisite: permission of instructor.*

DA 411 **Costume Design**
3 credits

A study in basic design and its relationship to clothing. Three class hours plus laboratory session on costume crews of college productions.

DA 412 **Costume Design**
3 credits

Continuation of DA 411. *Prerequisite: permission of instructor.*

†DA 413 **Senior Seminar in Theatre Arts**
3 credits

A research seminar for the advanced student, dealing with a particular period of theatre history, school of dramaturgy, or theatre movement.

DA 417 **Advanced Body Movement for the Stage**
3 credits

An advanced course with concentrated attention on specific areas of creative movement such as dance and mime.

DA 418 **Advanced Body Movement for the Stage**
3 credits

Continuation of DA 417.

† *denotes offered as needed.*

Theory and Practice of Play Directing **DA 419**
3 credits

A study of the basic theories and techniques of play directing. Students direct selected scenes for class presentation. Production book required. *Prerequisite: permission of instructor.*

Theory and Practice of Play Directing **DA 420**
3 credits

Continuation of DA 419. *Prerequisite: permission of instructor.*

NOTE: For detailed descriptions of the 500-level courses listed below, refer to the Graduate Division Catalogue.

Seminar in Playwriting **DA 501–502**
3 credits

Advanced Projects in Acting **†DA 503–504**
3 credits

Independent Study in Theatre Arts **DA 505–506**
3 credits each

Graduate Seminar in Play Directing **DA 539–540**
3 credits each

Graduate Seminar in Theatrical Design **†DA 545**
3 credits

Graduate Seminar in Theatrical History **†DA 548**
3 credits

Graduate Seminar in Dramatic Literature **†DA 549**
3 credits

Graduate Seminar in Directing Period Plays **†DA 552**
3 credits

Specialized Research in Dramatic Arts Thesis **DA 560**
3 credits

† *denotes offered as needed.*

EDUCATION

Dr. Amato, Chairman

Required for Major

B.A.: Specific requirements and entrance application may be obtained from the Department of Education.

Elementary Education

The Department of Education offers a Bachelor of Arts (B.A.) degree with a major in Elementary Education. The major prepares students for teaching on the elementary-school level and meets teacher certification requirements in Massachusetts. A student qualifying for Massachusetts may apply for reciprocal certification in other New England states and in New York, Maryland, New Jersey, Pennsylvania, and Delaware. Students seeking certification in other states are responsible for meeting the requirements of those states.

Teacher-Education Program: Students interested in elementary education should contact the Department of Education as early as possible. The teacher-education programs begin in the junior year, and applications for admission must be submitted during the final term of the First-Level Program. (*Application and entrance requirements may be obtained from the Department of Education.*)

Pre-Program Activities: Although major programs in elementary-teacher education do not begin until the junior year, the Department of Education provides several courses and suggested electives for students in the First-Level Program. It also maintains a very active tutoring, teacher aide, and day care center aide program in conjunction with educational and social agencies throughout the Greater Boston area. Students interested in such activities should contact the Department of Education at the beginning of each term.

Secondary Education

Although the Department of Education does not have a major in Secondary Education, it does provide programs in conjunction with other departments (English, History, Social Sciences, Speech and Communication Studies, and Theatre Education) which fulfill the requirements necessary for Massachusetts certification on the secondary-school level. Requirements for the major may be obtained from the Director of Teacher Education in the field of interest or the Chairman of the department. *Specific requirements in education may be obtained from the Department of Education.*

Students interested in teaching on the secondary-school level are urged to consult the Director of Teacher Education in their major

field or the Chairman of the department and the Department of Education as early as possible—certainly before the end of their final term in the First-Level Program.

Introduction to Elementary Education **ED 171**
3 credits

General orientation to elementary-school education. Designed to aid students in determining their interest in, and fitness for, teaching. Limited to fifteen students.

History of Education **ED 201**
3 credits

Education theories and systems from antiquity to the present time; the principal educators of each period; great documents of educational thought; the influence of social and political conditions on education.

Child Growth and Development I: The Pre-School Years **ED 223**
3 credits

Presentation and evaluation of the research literature on the growth and development of children from conception through the preschool years; a psychobiological approach stressing development as the product of interaction between the biological organism and its physical, social, and psychological environment. Students are required to work six hours per week (two three-hour blocks) in a day care or child development center throughout the term.

Tutoring Laboratory **ED 271**
3 credits

Course designed for students interested in providing community service through tutoring elementary-school children. Especially recommended to prospective elementary-school teachers. Class periods will include presentation of methods and materials appropriate for children who experience difficulty in learning.

Philosophy of Education **ED 301**
3 credits

Systematic philosophies of education and their points of difference; present-day major issues inherent in the relationship between school and society; philosophical aspects of the theory of learning; educational values; the nature of the individual pupil.

Educational Tests and Measurement Theory **ED 311**
3 credits

Introduction to the general area of educational and mental measurements, including the nature of measurement, types of tests, prin-

ciples of test selection, behavioral objectives, and fundamental statistics. Design and construction of teacher-made classroom tests.

ED 321 **Education for the Exceptional Child**
3 credits

A study of the problems of the non-typical school child; the use of the school and other resources in meeting his needs.

ED 323 **Child Growth and Development II: The School Years**
3 credits

Presentation and evaluation of the research literature on the growth and development of children from pre-school years through adolescence; special emphasis is given to the organization of behavior at various stages in response to physical, social, and cognitive development.

ED 331 **Teaching Reading in the Elementary School**
3 credits

An introduction to the analysis and development of basic reading skills in the first through the sixth grades. Discussion of instructional materials, diagnostic testing, and classroom planning to assure growth in basic abilities and in voluntary use of reading. Practice in developing reading skills is provided through tutoring a child for the duration of the course.

ED 333 **Reading Difficulties in the Elementary School**
3 credits

An advanced course dealing with methods of diagnosis and correction of difficulties in reading in Grades 1 through 6. Discussion of causal factors in reading difficulty, tutoring techniques, instructional materials, and planning and administering of programs for students who experience difficulty in learning to read. Practice in clinical methods of analysis of difficulty. *Prerequisite: ED 331.*

ED 335 **Teaching Elementary-School Mathematics**
3 credits

Attention given to techniques of presenting mathematical content meaningfully to elementary pupils.

ED 337 **Methods and Materials in the Elementary School**
3 credits

Fundamental methods course for elementary-school teachers. Consideration of methods of teaching based on methods of thinking and learning, discussion of content, activities, and materials in social studies, science, and language arts. Emphasis on integration of the

elementary-school curriculum and providing for individual differences. Practical application through tutoring for duration of course and micro-teaching experience.

Curriculum Development in the Elementary School **ED 338**
3 credits

A survey of the essential features of the elementary-school curriculum; the historical influences which have shaped it; problems and issues in present-day curriculum construction; the curriculum and its relationship to American society.

Children's Literature **ED 339**
3 credits

Designed to acquaint elementary-school teachers with creative and informative forms of children's literature. Discussion of criteria for selection and varied uses of juvenile literature. Particular emphasis on improving oral interpretive skills for greater enjoyment of literature and on designing an elementary-school literature program to motivate students to read.

Principles of Guidance and Counseling **ED 341**
3 credits

The meaning and scope of guidance services and the need for them. Principal methods involved in the following guidance areas: understanding the individual; imparting information essential in making choices and plans; counseling and adjustive services; placement; follow-up. Especial emphasis on the function of the counselor principles and attitudes applied in a number of person-to-person relationships where rapport and understanding are essential. *Prerequisite: 6 credits in psychology.*

Instructional Materials Production **ED 350**
3 credits

Designed to equip prospective teachers with basic principles and techniques of preparing instructional materials. Production projects include slides, tapes, overhead transparencies, programmed instructional packages, and multi-media programs. Limited to fifteen students. *Prerequisite: ED 351.*

Audio-Visual Technology **ED 351**
3 credits

An introduction to the objectives and methods of audio and visual media in education. Practice in operating basic equipment, including slides, filmstrips, and overhead, opaque, and motion-picture projectors. Some basic production of materials. Laboratory assignments. Limited to twenty students.

ED 361 **Methods and Materials in Secondary-School Speech**
3 credits

A study of the problems, methods, and materials in the teaching of voice, interpretation, and speech in the secondary school. Analysis and construction of courses of study. Evaluation of textbooks and other reading material. Consideration of methods of classroom procedure with demonstrations of teaching methods. *Prerequisite: 12 credits in Speech and Communication Studies with an average of at least C+.*

ED 363 **Methods and Materials in Choric Speech**
3 credits

Classroom and group techniques in choric speech. Preparation of special teaching projects in such subjects as ear training (listening for speech sounds); choric speech material at various grade levels; creative dramatics; building speech improvement units around public-school classroom subjects.

ED 365 **Methods and Materials in Secondary-School History**
3 credits

The problems of teaching history and related social studies, with emphasis on classroom procedure. Discussion of methods and materials.

ED 367 **Methods and Materials in Secondary-School English**
3 credits

The problems of teaching the communication skills, with emphasis on practical classroom procedure. Materials and methods used in teaching composition, literature, vocabulary development, and remedial techniques. Course outlines, outside readings, reports, and papers. Visiting lecturers provide the students with a rounded picture of the teaching-learning situation they will meet on the job.

ED 368 **Curriculum Development in the Secondary School**
3 credits

A survey of the essential features of the secondary-school curriculum; the historical influences which have shaped the curriculum; problems and issues in present-day curriculum construction; the curriculum and its relationship to American society.

ED 371 **Junior Teaching Practicum**
6 credits

The course offers a unique opportunity for prospective elementary-school teachers to combine theory and practice. Students will serve as teacher aides in local elementary schools four days each week.

Bi-weekly discussions of school experiences will be used to highlight current methods and materials of elementary-school teaching. *Prerequisite: enrollment in elementary-education program.*

Development of Intelligence: Piaget Theory **ED 423**
3 credits

An examination of Piaget's theory of intellectual development. Each student will also investigate a specific area of Piaget's development studies and complete an individual project utilizing the Piagetian tasks developed for that area.

The Counseling Process **ED 441**
3 credits

The nature of the counseling process. Theories, schools, and techniques of counseling. Techniques of interviewing viewed from different phases of counseling. Review of current practices with both normal and some types of deviant behavior. Intensive evaluation of individual cases, focusing on dynamic psychology. Opportunity provided for T-group participation. In-class counseling sessions will be utilized for purposes of demonstration. *Prerequisites: ED 341, 9 hours in psychology, and permission of instructor.*

Seminar in Educational Media **ED 451**
3 credits

An investigation of the concepts, principles, and use of media and media systems in the educational process. Library and field research projects. *Prerequisite: ED 350, 351; permission of instructor.*

Seminar in Education **ED 453**
3 credits

An investigation of selected areas of education. Individual research projects. Student reports receive critical appraisal by the seminar. Area of study announced at registration. *Prerequisite: permission of instructor.*

Seminar in Urban Education **ED 455**
3 credits

An examination of the problems confronting the teacher in the inner-city school. Emphasis on the effects of economic and cultural deprivation on the intellectual and personality development of children in these areas and on the implications for learning and instruction. An integral part of this course is the student's participation in the School Volunteer Project of the Council for Public Schools in Boston in whatever capacity the School Volunteers require. *Prerequisites: permission of instructor, acceptance by the SVP, and one free morning per week for commitment to community service.*

ED 471 **Student Teaching**
6 to 9 credits

Open only to students enrolled in one of the teacher-education programs (Elementary Education, English, History, Social Sciences, Speech and Communication Studies, or Theatre Education) and accepted into the student teaching program. Students must successfully complete an eight- to ten-week off-campus observation and teaching experience under the supervision of college and school teachers. Course requirements also include a two-hour weekly seminar for discussion of methods, duties, and responsibilities of teaching, and issues and problems in education. Secondary-education students often assist in debate programs, theatre workshops and productions, and similar extracurricular activities. *Specific requirements and prerequisites may be obtained from the Department of Education (Elementary Education) or the Director of Student Teachers in the subject matter department.*

ENGLISH

Dr. Lindgren, Chairman

Required for Major

B.A.: 36 credits in one of the following concentrations:
English Literature: EN 201, 202, 203, 371; 6 credits from EN 312–342, 3 credits from EN 447–471; 6 credits from English or American History; 9 credits English electives.

Creative Writing: EN 201, 202, 203, 371; 12 credits from EN 303–306, 403–408; 12 hours English electives.

English–Secondary Education (required for a major–B.A.): 48 credits from EN 201, 202, 203, 341–342, 371, 411; 6 credits in English or American History; 3 credits English electives; ED 301, ED 367, ED 471, and PS 204.

EN 201 **History of English Literature I**
3 credits

Backgrounds of western literature—the Bible and the legends and myths underlying western culture.

EN 202 **History of English Literature II**
3 credits

A survey of major literary works from Chaucer through Milton. *Prerequisite: EN 201.*

History of English Literature III EN 203
3 credits

A survey of major literary works from Dryden to the beginning of the twentieth century.

Introduction to Literature: Forms of Fiction EN 204
3 credits

Short stories, poetry, and various other forms of literature will be considered.

Introduction to Literature: The Utopian Novel EN 205
3 credits

Utopian and anti-Utopian themes from More to Vonnegut, with emphasis on literary and social values.

Introduction to Literature: America Observed EN 207
3 credits

A study of modern works with social emphasis.

Introduction to Literature: Third-World Literature EN 208
3 credits

A study of non-European nations before the influence of modern European "masters." Readings from American Indian, African, and Chinese works.

Introduction to Literature: Voyages EN 213
3 credits

The voyage theme in literature, both actual and metaphorical, will be explored.

Introduction to Literature: Women in Fiction EN 214
3 credits

Novels, plays, and poems by and about women from Eve to Women's Liberationists.

Introduction to Literature: Afro-American Literature EN 217
3 credits

One question will be posed to the class: Is the nature of the black American experience totally non-white? The class will define several possible answers through the study of modern black literature.

Introduction to Poetry EN 222
6 credits

Reading American and British poetry for understanding and pleasure. Students will be expected to write a substantial number of papers.

EN 223 **Approaches to Writing**
3 credits

A study of the basic techniques of writing critical essays, research papers, and good prose. Designed for the student who needs to improve both rhetoric and style.

EN 225 **Introduction to Literature: Short Stories**
3 credits

A study of the short story form. Intensive reading and a certain number of papers will be required.

EN 303–304 **Advanced Writing**
3 or 6 credits

Intensive course in writing of various types. Intended to develop critical judgment and power in literary expression. Given during Term IA.

EN 305 **Advanced Writing**
3 credits

See EN 303–304.

EN 306 **Advanced Writing**
3 credits

See EN 303–304. May be repeated for credit.

EN 312 **Middle English Literature**
3 credits

Mediaeval English poetry, prose, and drama, including *Everyman, Gawain and the Green Knight,* and Chaucer's minor works.

EN 317 **Donne and His Contemporaries**
3 credits

Poets and prose writers of the early part of the seventeenth century; the Metaphysical Poets.

EN 318 **Milton and His Contemporaries**
3 credits

Poets and prose writers of the latter half of the seventeenth century. Puritan and Cavalier writers.

EN 320 **World Fiction: Irish Literature**
3 credits

A survey of the Irish tradition in prose, poetry, and drama from Swift to Joyce, with emphasis on the Celtic revival.

World Fiction: The Russian Novel **EN 321**
3 credits

A study of the development of the pre-revolutionary Russian novel in both its literary and social contexts. Readings will include the major works of Gogol, Lermontov, Tolstoy, Turgenev, Goncharov, Dostoevski, and Biely.

The Romantic Age **EN 329**
6 credits

The study and critical reading of prose and poetry of the nineteenth century.

The Victorian Age **EN 330**
3 credits

The study and critical reading of poetry and prose by the more significant writers of the period, with special emphasis on the intellectual, social, and artistic climates reflected in their works.

American Literature **EN 341**
3 credits

The nature and development of intellectual life in the U.S.A. as revealed in our literature. The colonial outlook and the nineteenth-century achievement.

American Literature **EN 342**
3 credits

Continuation of EN 341.

The Modern American Novel **EN 346**
3 credits

The novel in America from 1900 to the present, with special emphasis on the literary impact of the two World Wars, the Jazz Age, the Depression years, and current trends.

Modern Poetry **EN 350**
3 credits

British and American poets of the twentieth century; an evaluation of current trends.

Classical Drama **EN 361**
3 credits

A study of the mythical, legendary, and dramatic material in the dramatic literature of classical times.

Shakespeare **EN 371**
3 credits

The man and his work, including a detailed study of selected masterpieces.

EN 372 **Shakespeare**
3 credits

Continuation of EN 371. *Prerequisite: EN 371.*

EN 374 **Elizabethan and Jacobean Drama**
3 credits

Major works of the principal dramatists (excluding Shakespeare) from 1580 to the closing of the theatres in 1642.

EN 383 **Modern Drama**
3 credits

A critical study of representative plays from Ibsen through contemporary British and American dramatists.

EN 384 **Modern Drama**
3 credits

Continuation of EN 383.

EN 402 **Dramatic Theory**
3 credits

An historical survey of dramatic theory and criticism from antiquity to modern times. A study of dramatic modes, critical concepts, and schools of criticism from Aristotle to Ionesco.

EN 403 **Creative Writing**
3 credits

Special emphasis on writing short fiction and poetry. *Prerequisite: permission of instructor.*

EN 404 **Literary Criticism**
3 credits

The principles of criticism. Present-day critical opinion, chiefly in America. Historical humanism and the new literary humanism. Impressionism and expressionism.

EN 405 **Creative Writing: Poetry**
3 credits

Prerequisite: permission of instructor.

EN 406 **Creative Writing: Poetry**
3 credits

See EN 405. *Prerequisite: permission of instructor.*

EN 407 **Creative Writing: Prose**
3 credits

Prerequisite: permission of instructor.

Creative Writing: Prose **EN 408**
3 credits

See EN 407. *Prerequisite: permission of instructor.*

The English Language **EN 411**
3 credits

An introduction to English linguistics and the history of the language. Recommended especially for those planning to teach English at any level.

Seminar: The English Comic Novel **EN 447**
3 credits

The development of the English comic novel from Fielding and Thackeray to Peacock, Firbank, and Kingsley Amis.

Seminar: Fielding **EN 456**
3 credits

A survey of the life and works of Fielding, which traces his progress from political literary hack, to developer of the English novel, to his final humanism.

Seminar: Poetry **EN 464**
3 credits

Given by poet in residence, Paul Hannigan; content to be announced.

Seminar: Conrad and Ford **EN 465**
3 credits

A study of their novels, their collaborations, and their role in the development of modern literature.

Seminar: Dickens **EN 467**
3 credits

A study of eight of Dickens' novels, revealing the development of this literary art form from *Pickwick* to *Edwin Drood.*

Seminar: Wright, Ellison, and Baldwin **EN 468**
3 credits

An intensive study of these men's interpretations of the black experience and their responses to it. *Prerequisite: permission of instructor.*

Directed Study in the Modern Novel **EN 471**
3 or 6 credits

Prerequisite: permission of instructor.

FINE ARTS

Mr. Dahill, Chairman

FA 201 **History of Art I**
3 credits

A survey including Paleolithic, Neolithic, Egyptian, Mesopotamian, Persian, Aegean, Greek, Etruscan, and Roman. Illustrated lectures and museum tours.

FA 202 **History of Art II**
3 credits

A survey from early Christian through Byzantine, Romanesque, Gothic, and the Italian Renaissance. Illustrated lectures and museum tours.

FA 203 **History of Art III**
3 credits

A survey of western art from the Northern Renaissance through the Spanish and Dutch schools, the eighteenth and nineteenth centuries of the English and American schools, and from the seventeenth to the twentieth century in France.

FA 204 **Seminar in Art**
3 credits

A concentrated study in a selected area of art history. Emphasis is placed on exposition of material. Students are encouraged to create a presentation which includes visual as well as audible and written information.

FA 205 **Seminar in Art**
3 credits

See FA 204.

FA 206 **Contemporary Art**
3 credits

An exploration of the character of, and performance in, the plastic arts in the twentieth century, with emphasis on works and artists from 1945 to the present. A survey of the historical background will cover departures of nineteenth-century artists and the "isms" and inventions of those of the first half of this century. Emphasis will be placed on painting and sculpture, with some excursions into the development of the environmental arts. Projects and/or papers, and field trips to museums and galleries required.

History of Oriental Art **FA 210**
3 credits

A survey of the painting, sculpture, architecture, and ceramics of China, India, and Japan. Illustrated lectures and museum tours.

Design I **FA 215**
3 credits

A study aimed at the understanding of fundamental principles, with freedom from derivative influence. Two- and three-dimensional problems are presented to develop critical understanding. The course is designed to give responsibility to those involved with the construction as a visual image. Studio activity with discussions.

Design II **FA 216**
3 credits

Continuation of FA 215, with a greater emphasis on color and space as related to environment.

Drawing Techniques **FA 217**
3 credits

A studio course in drawing, with emphasis on rendering of form and texture. A variety of techniques and tools will be used to explore problems of pictorial space, both mechanical and freehand. Students will be expected to provide the proper materials and equipment. Two regular periods and Friday afternoon workshop. By special arrangement a student may omit the Friday workshop and substitute one period of figure drawing at the Museum School. Twelve-week term (II).

Experimental Television Seminar **FA 220**
3 credits

Taught jointly by members of the faculty of the Museum School and Emerson College. Open to a limited number of students from both institutions.

Seminar in Ancient Greece (Attic Vase Painting) **FA 221**
3 credits

Prerequisite: permission of instructor.

The Artist and the Making of Meaning **FA 230**
3 credits

Do you capitalize the A in art? Is art act or fact; fluid or static; the artist, or his work? How can the experience and understanding of the arts be communicated? A study in the continuum of the artist and the nature of the arts. Lecture, presentation, films, field work, readings, guest speakers, and practicum.

FA 231 **The Poetic Eye**
3 credits

An exploration of the visual implications of twentieth-century poetry. Discussions will avoid formal analysis, stressing instead the importance of establishing and recognizing an intuitive and highly personal relationship with the work; students will then be expected to illustrate that relationship photographically. Technical/conceptual problems arising in the attempt will be dealt with individually and in class meetings. Photographic experimentation will be encouraged and guided. The goal of the course will lie beyond photo-illustration at a level where the photography becomes the expression of the student's own reactions to and interpretations of the poetry. Each student will produce finished, multi-photograph presentations on poetry from a recommended list or on approved works of his own choice. Professional standards stressed throughout. To be coordinated with EN 222. *Prerequisites: FA 322 or equivalent; permission of instructor.*

FA 232 **Photosymbolism**
3 credits

An examination of the objective-subjective conflicts inherent in the presentation of visual ideas. Each student will complete a photo-essay and journal to explore problems of visual symbolism, individual style, and unity of concept. Technical demonstrations, films, readings, and appropriate historical references will be drawn upon in class. *Prerequisites: FA 322; permission of instructor.*

FA 321 **Photography I**
3 credits

An introduction to the basics of photography, which includes criticism of final works produced. Emphasis is placed on darkroom procedures, from development of film to the finished print. The student must have at his disposal a camera with adjustable speed and lens opening.

FA 322 **Photography II**
3 credits

Continuation of FA 321. Problems assigned require greater attention to design, both in shooting and enlarging in the darkroom. *Prerequisite: FA 321 or equivalent.*

FA 323 **Seminar Workshop in Synchronized Slide Presentations**
3 credits

Students will create slides from a variety of opaque and transparent materials of many textures and colors for presentation in sequence and/or simultaneous projection. Emphasis will be placed on design

of the individual images and their interplay in sequence. Emotional and thematic ideas will be explored, but criticism during production and on final projects will stress technique and design.

Photography III **FA 324**
3 credits

Emphasis on developing a professional approach to the medium and to the process of art. Individualized development of technical and aesthetic concepts introduced in previous courses. Directed work in large-format and color photography, controlled lighting, photo-essay, and visual symbolism. Trip to George Eastman House (Rochester, N.Y.). Each student will be responsible for exhibiting his work at the College by the end of the term. *Prerequisites: FA 322; permission of instructor.*

NOTE: Emerson College and The School of the Museum of Fine Arts have developed a cooperative program to provide an opportunity for students to use the specialized training offered by each school. Studio courses including painting, drawing, sculpture, and photo-silk-screen are available to Emerson students. For more information, see the Department Chairman.

FOREIGN LANGUAGES

Dr. Moylan, Chairman

Ordinarily, two years of a language in secondary school is considered the equivalent of one year on the college level. Therefore, for example, a student who has had two years of French in secondary school and wishes to continue with French enrolls for LF 201 Intermediate French. Examinations are given during registration in order to determine the level of competence in French, German, and Spanish; as a result, it is possible for a student to be enrolled for a course either lower or higher than that indicated by his preparatory-school units. However, no credit is given when a student enrolls in a course below his normal level.

NOTE: All foreign-language courses are limited-cut courses.

Elementary French **LF 101**
3 credits

Reading for comprehension and speech. Intensive study of grammar, and intensive oral practice.

LF 102 **Elementary French**
3 credits
Continuation of LF 101.

LG 103 **Elementary German**
3 credits
Reading for comprehension and speech. Intensive study of grammar, and intensive oral practice.

LG 104 **Elementary German**
3 credits
Continuation of LG 103.

LS 107 **Elementary Spanish**
3 credits
Reading for comprehension and speech. Intensive study of grammar, and intensive oral practice.

LS 108 **Elementary Spanish**
3 credits
Continuation of LS 107.

LF 201 **Intermediate French**
3 credits
Continued study of grammar. Introduction to French literature. Most classroom work in French.

LF 202 **Intermediate French**
3 credits
Continuation of LF 201.

LG 203 **Intermediate German**
3 credits
Continued study of grammar. Introduction to German literature. Most classroom work in German.

LG 204 **Intermediate German**
3 credits
Continuation of LG 203.

LS 207 **Intermediate Spanish**
3 credits
Continued study of grammar. Introduction to Spanish literature. Most classroom work in Spanish.

Intermediate Spanish **LS 208**
3 credits

Continuation of LS 207.

French Composition and Conversation **LF 211**
3 credits

Intensive oral and written composition; free composition, themes, and versions. *Required for minor in French.*

French Composition and Conversation **LF 212**
3 credits

Continuation of LF 211.

Spanish Composition ***LS 307**
3 credits

Advanced oral and written practice. *Prerequisite: LS 207–208 or four years of preparatory-school Spanish.*

Advanced Spanish Stylistics ***LS 308**
3 credits

Practice in translating texts of progressive difficulty, with attention to peculiarities of Spanish syntax. *Prerequisite: LS 207–208 or four years of preparatory-school Spanish.*

Survey of French Literature I ***LF 309**
3 credits

French literature from its origins to the end of the seventeenth century. *Prerequisite: LF 201–202 or four years of preparatory-school French.*

Survey of French Literature II ***LF 310**
3 credits

French literature from the eighteenth century to World War I. *Prerequisites: LF 201–202, 309, or four years of preparatory-school French.*

French Literature of the Middle Ages **†LF 311**
3 credits

A study of the earliest texts, with attention to the political, social, and religious background of the Middle Ages as well as to the development of the language. *Prerequisite: LF 201–202 or four years of preparatory-school French.*

* *denotes offered in odd years.*
† *denotes offered in even years.*

†LF 312 **French Literature in the Sixteenth Century**
3 credits

A detailed study of the major writers of the French Renaissance. *Prerequisites: LF 201–202, 311, or four years of preparatory-school French.*

*LG 313 **Survey of German Literature I**
3 credits

German literature from the origins to the end of the seventeenth century. *Prerequisite: LG 203–204 or four years of preparatory-school German.*

*LG 314 **Survey of German Literature II**
3 credits

German literature from the eighteenth century to World War I. *Prerequisites: LG 203–204, 313, or four years of preparatory-school German.*

HISTORY

Dr. Pierce, Chairman

Required for Major B.A.: 36 credits, including 3 in HI 413–414 and not more than 6 from the following: FA 201, 202, 203, 204, 205; SP 561, 562.

HI 201 **History of Greece**
3 credits

The history of the civilization of Greece from Homer to Alexander, with particular reference to its contribution to Western civilization; study of Greek institutions, the development of the city-state; expansion of Greek culture in the Hellenistic period.

HI 202 **History of Rome**
3 credits

The history of Rome from the earliest times to the end of the Western Empire. The development of the Republican constitution; the establishment and decline of the Roman Empire; the rise of Christianity.

HI 205 **English History to 1660**
3 credits

The history of England since the Restoration. Development of constitutional government; rise of the British Empire; the place of England in the European scene.

* *denotes offered in odd years.*
† *denotes offered in even years.*

The World since 1914 **HI 208**
3 credits

A study of the world situation since the beginning of World War I. Special attention to the expanding influence of the Western world.

African History **HI 211**
3 credits

A survey of Sub-Sahara African history from the pre-colonial era to the present. The course deals with the rise and decline of African empires and kingdoms, the impact of the slave trade and colonialism, and the nationalist movements and problems of independence. Stress is on the political, socio-economic, and psychological factors in nation-building at the mid-twentieth century, with attention given to the role of Africa in the modern world and the relevance of the African experience for the Afro-American.

Afro-American History **HI 212**
3 credits

Afro-American history beginning with the slave trade and showing its growth as a business in America, and concentrating on conditions of Africans as slaves in this country. Comparison of life in America for the freed black man after the Civil War and present-day values and situations.

Economic History of the United States **HI 214**
3 credits

A survey of the development of American economic life from the agrarian societies of colonial times to our present industrial civilization. Emphasis on the influence of economic factors on political history and the background of the contemporary economic problems confronting the American government.

English and American Constitutional History **HI 215**
3 credits

A study of the origin and development of the English constitution up to 1485. Special emphasis on those institutions and concepts that form the background for American constitutional law. The important differences between the American and English constitutions.

Latin American History **HI 217**
3 credits

The history of Latin America from the period of discovery to the present, with attention to international problems as well as to national political development.

HI 218 **History of the Near East**
3 credits

The history of the Near East from the beginnings until the return of the Jews from the Babylonian Captivity. The course is organized to show against an historical background the development of religion from its earliest, most primitive form to the monotheism of Second Isaiah.

HI 220 **Russian History**
3 credits

The history of Imperial Russia and the Soviet Union. Emphasis upon the development of political institutions, the growth of revolutionary thought and action, and the 1917 revolutions and the establishment of the Soviet regime.

HI 221 **Mediaeval Europe (378–1500)**
3 credits

Europe from the decline of the Roman Empire to the beginning of the sixteenth century. Rise and influence of the Church; the Holy Roman Empire; evolution of national states.

HI 222 **Modern Europe (1500 to the Present)**
3 credits

An analysis of factors which have contributed to the present European scene. Changes in the political institutions and international relations of the great powers. Chief trends in the development and spread of European culture.

HI 223 **The Renaissance and the Reformation (1300–1600)**
3 credits

The rise and spread of humanism; revival of classical art, philosophy, and culture. The struggle between Protestantism and Catholicism.

HI 230 **History of the Bible**
3 credits

A chronological study of the Old and New Testaments from the point of view of the history of the region. An examination of the various authors of the Bible and a critical evaluation of their historical, psychological, and religious biases. The development of the idea of God from primitive tribal war god to Creator of the Universe. Text: The New English Bible, which will be read in its entirety.

Science and History in the Modern Age **HI 235**
3 credits

An examination of significant men and events within the scientific realm and their impact upon modern history.

Seminar in Colonial and Revolutionary America **HI 329**
3 credits

An intensive study of life and thought in New England from 1620 to the present. Special attention to literary and aesthetic contributions. Two class hours.

American Foreign Policy **HI 334**
3 credits

The origin and development of national interests from 1775 to the present. Fundamental foreign policies and their effect on international relations.

History of the United States, 1865 to the Present **HI 335**
3 credits

The emphasis will be upon political issues, economic development, and cultural affairs.

The Westward Movement in America **HI 338**
3 credits

The western frontier from the American Revolution to 1900, with an analysis of its total effect on the life of the country.

American Art and Cultural History of the Eighteenth and Nineteenth Centuries **HI 341**
3 or 6 credits

Based on resources of the Library of Congress, National Archives, Corcoran Gallery, and other Washington museums, classes will be divided between Boston and Washington. Hours to be arranged.

American Art and Cultural History of the Twentieth Century **HI 342**
3 or 6 credits

An alternate to HI 341, using the same resources with emphasis on the twentieth century. Classes will be divided between Boston and Washington.

New England Social Life in the Nineteenth Century **HI 343**
3 or 6 credits

A study of original sources, with particular reference to Boston.

HI 344 **Seminar: The Role of the United States Military**
3 credits

A project to determine the role of the United States military as an institution in our society and government. This study will be developed along the lines of a seminar and will include the historical, political, and social aspects of the subject, with an examination of the alleged "military-industrial complex."

HI 413 **Seminar and Directed Reading**
3 credits

Special topics in English and American history. Two class hours. Primarily for history majors. (May be repeated for credit.) *Prerequisite: permission of instructor.*

HI 414 **Seminar and Directed Reading**
3 credits

See HI 413.

MASS COMMUNICATIONS

Mr. Phillips, Chairman

Required for Major

B.A. or B.S. in Speech: 30 credits in one of the following concentrations: Broadcasting, Film, or Journalism. No more than 42 credits in Mass Communications may be counted toward the degree. Freshmen are limited to one Mass Communications course during each term.

Required for all majors:		*Credits*
MC 301	Introduction to Mass Communications	3
MC 303	Broadcasting, Film, and Journalism Criticism	3
MC 421	Seminar in Mass Communications	3
MC 425	Mass Communications Practica See specific description under Broadcasting, Journalism, Film. (Six credits applicable to degree, 3 credits applicable to major.)	3
		12

INTER–MEDIA

MC 202 **Performance II**
3 credits

Performance for radio, television, and film. Lecture and laboratory.

MC 203 **Principles of Advertising**
3 credits

The functions and principles of advertising; its role in marketing, and in the social and economic structure. Advertising as related to the mass media.

Introduction to Mass Communications **MC 301**
3 credits

The historical, political, and social backgrounds of the media. Organization and current status. This course is a prerequisite to all other Mass Communications courses.

Broadcasting, Film, and Journalism Criticism **MC 303**
3 credits

A study of criticism in the mass media. An evaluation of current broadcasting, films, and the press. Extensive reading, viewing, and listening. *Prerequisite: junior class standing.*

Principles of Public Relations **MC 304**
3 credits

Public relations techniques as related to mass communications. Development of public relations materials.

Ethics in the Mass Media **MC 403**
3 credits

Responsibility in mass communications; media interpretations of, and influence on, news and current events. Multi-media issues examined in a theoretical framework.

Communications Law **MC 405**
3 credits

A study of FCC regulations, and libel and copyright laws applied to mass media. Relationship of self-regulation to law.

Seminar in Mass Communications **MC 421**
3 credits

The seminar will study stated topics, varied from term to term. Study of recent research, media literature, and current media status.

Media Studies **MC 424**
3 credits

The evaluation and use of media-market measurements and data. Interaction of the media. Development of the advertising campaign.

Writing for Public Relations **MC 429**
3 credits

The application of public relations principles to news releases, features, and promotion copy. Fundamentals of writing for public relations.

MC 431 **Honors in Mass Communications**
3 credits

A special program under individual faculty guidance. Senior level. May be developed across course lines. Admission subject to departmental approval.

NOTE: For detailed descriptions of the 500-level courses listed below, refer to the Graduate Division Catalogue.

MC 502 **Audience Analysis**
3 credits

MC 513 **Mass Communications and Society**
3 credits

MC 557 **Media Research in Thesis**
3 or 6 credits

BROADCASTING

MC 104 **Broadcasting Operations**
3 credits

Operation of broadcasting facilities: studio and control rooms. Three hours of lecture and four hours of laboratory per week.

MC 110 **Performance I**
3 credits

The application of principles of broadcasting news, interviews, announcements, and special events. Lecture and laboratory.

MC 201 **Broadcasting Journalism I**
3 credits

An evaluation of broadcasting as a medium for the dissemination of news. Preparation of news copy. Broadcasting law as it applies to news.

MC 204 **Broadcasting Writing**
3 credits

Study and practice in the techniques of writing public service and commercial continuity for broadcasting. Special projects. Writing of dramatic and comedy material.

MC 306 **Sales in Broadcasting**
3 credits

The philosophy and techniques of personal selling, including an investigation of managerial policies in sales administration. Sales methods in broadcasting. *Prerequisites: MC 203.*

Television Production **MC 307**
3 credits

Orientation to television production. Development of programs. Special projects. *Prerequisite: MC 104.*

WERS Laboratory **MC 325**
1 credit per semester

Staff assignments to the College radio station, WERS. Credits, without tuition charge, assigned upon the faculty manager's recommendation, based on performance for the year. May be repeated in successive years. Three credits only applicable toward degree. Not applicable to Mass Communications major. *Prerequisites: audition; permission of faculty manager.*

Introduction to Management **MC 339**
3 credits

Managing the broadcasting station. Personnel, social, and governmental responsibilities; inter-media relationships.

Broadcasting Journalism II **MC 340**
3 credits

Developing the documentary. The interpretation of contemporary affairs.

Radio Practicum **MC 425R**
3 credits

Practical experience through assignment to a position on the staff of WERS–FM. *Prerequisites: 21 credits of Mass Communications; permission of faculty.*

Television Practicum **MC 425T**
3 credits

Advanced training in television production. Special projects and problems selected by the class and instructor. *Prerequisites: 21 credits of Mass Communications; permission of faculty.*

Honors in Television **MC 431T**
3 credits

Concentrated production experience, with emphasis on television directing. Special projects and problems selected by the class and instructor. *Prerequisites: 21 credits of Mass Communications; permission of faculty.*

Public Affairs Broadcasting **MC 438**
3 credits

Reporting of governmental activities. Emphasis on detailed reporting of important events. Planning and reporting of special events. *Prerequisite: MC 201.*

MC 440 **Accounting Processes**
3 credits

Accounting processes as applicable to broadcasting management. Accounting theory, preparation and analysis of financial statements, taxes, budgeting. *Prerequisite: MC 339.*

NOTE: For a detailed description of the 500-level course listed below, refer to the Graduate Division Catalogue.

MC 514 **Educational Uses of Radio and Television**
3 credits

JOURNALISM

MC 106 **News Reporting**
3 credits

Fundamentals and techniques of preparing news copy in the print media. A study and evaluation of news sources.

MC 205 **Feature Writing**
3 credits

A study of background and human-interest writing, as distinguished from the news story, in the print media. Extensive writing.

MC 206 **News Editing**
3 credits

Copy desk operations, including editing, head writing, make-up, special article writing. *Prerequisite: MC 106.*

MC 305 **Photojournalism**
3 credits

Basic news photography, with emphasis on picture content and story-telling. Lecture and laboratory course. *Prerequisites: MC 106, 205, FA 321 or 322.*

MC 404 **Critical writing**
3 credits

Fundamentals of editorial judgment. Study and writing of reviews in drama, film, literature, art, and music.

MC 425J **Journalism Practicum**
3 credits

Practical experience in writing, editing, layout, and design for publication. *Prerequisites: 21 credits of Mass Communications; permission of faculty.*

Graphic Arts MC 447
3 credits

The origin and development of various uses of engraving and printing. Introduction to color reproduction. Type design and recognition. Copy-fitting and layout fundamentals.

FILM

NOTE: *All necessary equipment is furnished for student use in film production courses; however, students taking MC 207 should expect to spend approximately $20, and those taking MC 343 and 344, approximately $40 for each course, for film stock and processing.*

Film Basics MC 207
3 credits

An introduction to basic motion picture theory and techniques. Relationship of idea to film image. Individual production experience in cinematography and editing, with use of super 8mm equipment.

Film Analysis MC 240
3 credits

An investigation of the forms and structures of film; analysis of the nature of the medium. Presupposes student has had information equivalent to MC 207. *Open to majors and non-majors.*

Film Communication I MC 343
3 credits

Intensive 16mm motion picture production experience. Principles of black-and-white cinematography; camera, lens, and lighting techniques. Individual projects. *Prerequisite: MC 207 or equivalent. For majors only.*

Film Communication II MC 344
3 credits

Continuation of MC 343. Use of sound in film; visual and sound relationships. Principles of color cinematography. Advanced production and editing techniques. Individual projects. *Prerequisite: MC 343. For majors only.*

Film Composition MC 346
3 credits

Writing and directing for motion pictures. Translation of idea into filmic design, with consideration of compositional elements. Treatments, storyboards, scenarios, scripting, complete pre-production planning, and screen direction. *Prerequisite: MC 207. For majors only.*

MC 421 **Seminar in Film**
3 credits

Examination of recent research, literature, and contemporary activities in the film media. Open to senior majors only.

MC 425F **Film Practicum**
3 or 6 credits

Advanced, professional-level training, primarily in the areas of documentary or dramatic film production. Students work in crews. *Prerequisites: MC 343, 344; permission of faculty. For majors only.*

MC 426F **Film Practicum**
3 credits

Animation, special effects, and controlled-studio production. *Prerequisites: MC 343, 344; permission of faculty. For majors only.*

MC 431F **Honors in Film**
3 credits

Individual or group projects under directed study. May involve production, writing, research, or some other area of activity appropriate to film. Registration to be in second term for formal credit; actual student work may occur throughout the year. *Prerequisites: permission of faculty; careful review of past performance.*

MC 435 **History of Film**
3 credits

An examination of the history of the motion picture, with emphasis on discerning evolution in techniques, forms, values, and stylistic approaches. *Open to majors and non-majors.*

MATHEMATICS

Mr. Arnold, Acting Chairman

MA 101 **Basic Mathematical Analysis**
3 credits

The historical origins of number systems. Fundamental concepts of algebra and geometry; axioms, postulates, constant and variable, function notation. Elementary operations, factors, groups, fractions, formulas, equations, inequalities. Quadratic and higher degree equations, simultaneous equations, exponential and logarithmic equations. Basic trigonometry, including identities, trigonometric equations, addition, double-angle and half-angle formulas, laws of sines, cosines, tangents. Graphs and introductory rectangular coordinates.

Mathematical Analysis II **MA 102**
3 credits

The elements of symbolic logic. Elementary analytic geometry. Introduction to functions, rates, differentiation, maxima and minima, related rate problems. Integration, indefinite integral, definite integral applied to area, pressure, work, volume problems.

Statistics **MA 103**
3 credits

An introduction to statistics, including frequency distributions, problems of data collection, measures of dispersion, moments, index numbers, correlation, properties of normal distribution curve, and elementary probability theory, with applications to psychometric, sociological, and educational statistical problems.

Finite Mathematics **MA 104**
3 credits

An introduction to modern mathematics, communication by translation of symbols. Compound statement theory, connectives, truth tables, tree diagrams. Sets, subsets, binary numbers. Partitions, permutations, probability, finite stochastic processes, Markov chains. Vectors, matrices, introductory linear programming, elementary game theory.

Probability **MA 105**
3 credits

The historical development and social uses of probability mathematics. Selected topics from set theory and use of factorials, combinations, permutations, and tree diagrams. Also, repeated trials, distribution procedures, Markov chains.

Modern Mathematics **MA 106**
3 credits

Emphasis on mathematics as a language of communication. Selected topics from history of mathematics, number theory, logic, sets, geometry and measurement, use of graphs, methods of problem-solving, and elementary teaching methods.

MUSIC

Mr. Pettitt, Chairman

Chorus **MU 101**
3 credits

The chorus, selected after audition with the director, rehearses regularly and sings at all chapel services and other official College

functions. A wide range of choral literature is covered. Credits, without tuition charge, are assigned upon the director's recommendation, based on attendance and performance for the entire year. (May be repeated in successive years.)

MU 107 **Foundations of Music**
3 credits

Elements and principles of music necessary for intelligent listening and appreciation. Designed to acquaint the layman with our musical heritage, it surveys the chief developments in music history and the works of master composers. Work includes intensive listening to both live and recorded music. Recommended for Broadcasting majors.

MU 201 **Music of the Renaissance and Baroque Periods**
3 credits

A survey of music from 1550 to 1750, covering vocal and instrumental music of the late Renaissance and works of great Baroque composers such as Monteverdi, Purcell, Bach, and Handel. *Prerequisite: MU 107 or equivalent.*

MU 202 **Music of the Classical and Romantic Periods**
3 credits

A survey of music from 1750 to 1900, with special emphasis on Mozart, Haydn, Beethoven, and Brahms. *Prerequisite: MU 107 or equivalent.*

MU 207 **Twentieth-Century Composers**
3 credits

Trends in music, beginning with impressionism. An appreciation and evaluation of all types of modern music. *Prerequisite: MU 107 or equivalent.*

MU 208 **History of Opera**
3 credits

A short history of opera, with emphasis upon specific analysis of one opera each by Mozart, Verdi, and Wagner, one of which will be heard at a performance of the Metropolitan Opera Company in Boston. Recommended for Theatre Arts majors. *Prerequisite: MU 107 or equivalent.*

LONGY SCHOOL OF MUSIC OFFERINGS

Emerson students may enroll in courses at the Longy School of Music with the approval of the Chairman of the department. Other courses also may be taken for degree credit in consultation with the department. For course listings of Longy School offerings, students should contact the Registrar of the Longy School, 1 Follen Street, Cambridge.

PHILOSOPHY AND RELIGION

Dr. Snowden, Chairman

Religion in Western Culture **PH 101**
3 credits

An historical survey of the development of religious ideas in Western culture from preliterate societies to contemporary America, with the major emphasis on Judaism, Christianity, and Islam.

Religion in Eastern Culture **PH 102**
3 credits

An historical survey of the religions of India, China, and Japan, with special emphasis on their basic texts and tenets.

Contemporary Jewish Philosophy **PH 105**
3 credits

A study of Jewish philosophic statements, with particular reference to topics in the philosophy of religion. Selected readings from philosophers and theologians from the nineteenth-century enlightenment to the contemporary period.

Black Religion in America **PH 108**
3 credits

An historical survey of the phenomenon of black religion in the United States, with special emphasis on contemporary black religious leadership, movements, and theology.

History of Ethics **PH 201**
3 credits

A study of the mainstreams of ethical theory and social philosophy from the Sophists to present-day philosophers. Special attention will be given to the major theorists of modern times.

Contemporary Problems of Ethics **PH 202**
3 credits

A critical study of various issues in the field of contemporary ethics. The course deals with such topics as the "new morality," natural law ethics, eschatological ethics, ethics as engagement, violence, power and authority, black power, and revolution. Study will include the relation between philosophy, psychology, linguistic analysis, theology, humanism, and scientific approaches to ethics.

Logic: Critical Thinking **PH 203**
3 credits

The basic syllogistic forms of deductive reasoning and the techniques of inductive or scientific reasoning are studied. Also, the ma-

terial fallacies of thinking, techniques of persuasion, and the subjective factors in thinking are examined.

PH 204 **Philosophy of Religion**
3 credits

An exploration of the major ways of approaching the formulation of religious beliefs and the creation of religious language. Classical efforts to prove the existence of God, and such problems as miracles, evil, and myth will be studied, as well as psychological and phenomenological approaches to religion.

PH 205 **History of Western Philosophy I**
3 credits

A study of Western man's efforts to understand and unify his experience by philosophical reflection and speculation, from Thales to Thomas Aquinas. Special emphasis is placed on the critical reading of primary sources.

PH 206 **History of Western Philosophy II**
3 credits

Continuation of PH 205. This course covers the major philosophical developments from the Renaissance to the present time. (Students need not have taken PH 205 to enroll in this course.)

PH 312 **Existential Philosophy and the Drama**
3 credits

The ideas of major existential thinkers are discussed in conjunction with plays by Sartre, Beckett, Genet, Ionesco, and others.

PH 314 **Myth and Symbol in Religious Art and Architecture**
3 credits

A topical investigation of the use of fundamental symbols and myths in the art and architecture associated with the world's religions.

PH 316 **Seminar in Philosophy**
3 credits

The topic for the year, 1971–72, is Parapsychological Studies: Extrasensory Perception and Related Phenomena. The aim of the course is to discuss and evaluate critically some of the major phenomena studied in the field of psychical research. Admission to the seminar is generally limited to juniors and seniors, although permission of the instructor may be sought by other students. Limited to twenty students.

Contemporary Philosophical Analysis **PH 318**
3 credits

Exposition, analysis, and discussion of contemporary analytic philosophy and theories of meaning. Special attention will be given to topics related to linguistic philosophy. Generally limited to juniors and seniors.

Twentieth-Century Theologians **PH 320**
3 credits

A survey of the movement from idealism and naturalism through personalism, pragmatism, existentialism, neo-orthodoxy, and logical empiricism, culminating in the new death of god theology, the theology of hope, and post-Vatican II ecumenicism.

PHYSICAL EDUCATION

Mr. Peckham, Director

Physical Education **PE 101–102**

Two class hours weekly, including prescribed physical activity and lectures on personal health and hygiene. The athletic activities offered may vary from year to year. *One year required, no degree credit obtained.*

PSYCHOLOGY

Dr. Corea, Chairman

Psychology-Education (B.A.): 24 credits in Psychology, 12 in Education. **Required for Major**

General Psychology **PS 201**
3 credits

The basic processes of sensation, imagination, perception, thinking, emotion, and learning. The application of psychological processes to sociology and to philosophy. Prerequisite to other psychology courses. *Required for major.*

Educational Psychology **PS 204**
3 credits

An analysis of the processes of learning and teaching, and the most effective use of speech in education. The theories of motivation, attention, association, and memory. Designed to meet state teacher-certification requirements.

PS 221 **History of Psychology**
3 credits

The history of the study of human behavior from its early beginnings to the most recent theories and trends. The interrelationship of psychological systems in the history of thought and their relevance to the total understanding of human nature are carefully explored.

PS 301 **Psychology of Adjustment**
3 credits

A study of personality on all levels, physical, social, intellectual, artistic, and spiritual, to enable the student to understand his own and other people's motives so that he may make proper social adjustments.

PS 308 **Psychology of the Child and the Adolescent**
3 credits

Study of the growth and development of children. Attention to the early infantile experiences in their relationship to personality development and to primitive cultural phenomena. Designed to meet state teacher-certification requirements.

***PS 311** **Social Psychology**
3 credits

The various approaches to this branch, dealt with impartially through such concepts as behavior patterns; impact of environment on individual, social, and political attitudes (tolerance, prejudice); institutions; cultural phenomena (language, art, folklore).

†PS 313 **Abnormal Psychology**
3 credits

Introduction to the nature, etiology, and classification of abnormal behavior. Explanation of the relationship existing between mental disorder and the social and cultural setting. Emphasis upon the verbal manifestations of abnormal behavior.

PS 317 **Psycho-Linguistics**
3 credits

An introduction to the psychological analysis of verbal manifestation, with special emphasis on the conscious and unconscious processes implied in any verbal test, clinical interview, literary text, or copywriting. The empirical approach to the understanding of ver-

* *denotes offered in odd years.*
† *denotes offered in even years.*

bal and symbolic behavior, especially for those students who specialize in the field of speech and language.

Experimental Psychology **PS 318**
3 credits

A survey of research techniques commonly used in relating theory to problems of an applied nature. Aimed through lectures and exercises to give the student some familiarity with the basic data of vision, audition, discrimination, and response differentiation.

Seminar in Advanced Psychology **PS 407**
3 credits

Selected subjects investigated, with emphasis on the most recent research in the field. Practical application of psychological techniques of the psychological systems considered to investigation, study, and therapeutic methods. May be repeated for credit. *Prerequisite: permission of instructor.*

Seminar in Advanced Psychology **PS 408**
3 credits

See PS 407.

SCIENCE

Dr. Pierce, Acting Chairman

SC 101–102, SC 103–104, and SC 141–142 are part of the course-exchange program with Suffolk University. SC 205 is a non-laboratory Emerson course. Lectures, given by Suffolk faculty members, are held at Emerson; laboratories, at Suffolk.

The laboratory program is a requirement for Bachelor of Arts degree candidates only.

Students taking SO 209, Principles of Ecology, may be granted three credits of non-laboratory science with the permission of the instructor.

Introduction to Physical Science **SC 101**
3 or 4 credits

An introduction to the field of physical science which approaches the subject from several directions. The first approach treats the recurrence of certain simple organizing ideas throughout the development of science, carrying this treatment into the most advanced fields of current investigation. The second approach concentrates on achieving an exact understanding of limited fields of physical science, developing on the way the simple mathematical

skills required. A third approach treats the application of science to technology in a field of interest to students, for example, acoustics. Throughout the course, the aim is to enable the student to develop enough knowledge to allow him to compare the ideas and techniques of the scientist with those of his own profession. A laboratory program is available.

SC 102 **Introduction to Physical Science**
3 or 4 credits

Continuation of SC 101.

SC 103 **The Living World and Man**
3 or 4 credits

An introduction to the basic principles of the structure, function, development, and interrelationships of living organisms, with man as the focal point. A brief survey of the plant and animal kingdoms. Lectures and laboratory.

SC 104 **The Living World and Man**
3 or 4 credits

Continuation of SC 103.

SC 141 **Man in Nature**
3 or 4 credits

The first semester considers the biology of man from the cell to the organismic level. The second semester continues with a consideration of the metabolic interrelationships of man to other biological systems, involving disease, parasitism, pollution, and other problems of survival.

SC 142 **Man in Nature**
3 or 4 credits

Continuation of SC 141.

SC 205 **Biology and the Future of Man: Can Man Survive?**
3 credits

An approach to understanding biological systems through study of a particular topic such as human population growth, human reproduction, variation in populations, natural selection and man's evolution, or other areas of particular importance. Emphasis on solving problems through the methods of science and on the use of scientific literature. Examination of science as a creative process. Readings will include material from such works as Handler's *Biology and the Future of Man;* Hardin's *Nature and Man's Fate; Science and Controversy—Population—a case study; Population, Evolution, and Birth Control;* and selected readings in science fiction. Outside speakers and films. Term paper required.

SOCIAL SCIENCES

Dr. Ursul, Chairman

Principles of Economics **SO 201**
3 credits

A survey of the basic concepts of economics, with special reference to the process involved in contemporary problems by which the individual American citizen forms and evaluates his economic attitudes.

Anthropology **SO 202**
3 credits

A study of human origins and development. Types of cultures and societies; human evolution and social organization.

Principles of Sociology **SO 203**
3 credits

A study of culture, society, and man which stresses acquaintance with sociological and anthropological concepts and terms.

Principles of Geography **SO 205**
3 credits

An introduction to the manner in which human activities have altered the natural environment. Geographical study of the physical, cultural, and economic aspects of various regions and important nations beginning with Europe and continuing through the other continents.

Political Thinking **SO 207**
3 credits

Theories as to the nature and functions of political power and institutions from Plato's time to the present. The relation of political theory to philosophy, religion, jurisprudence, ethics, and economic trends.

Principles of Ecology **SO 209**
3 credits

A study of the interaction of populations and their relationships with their environment. Examination of the patterns of competition and cooperation in communities, and the concepts of succession and climax in natural ecosystems. NOTE: Three credits of science (nonlaboratory) may be granted for this course with the permission of the instructor.

SO 212 **American Government and Politics**
3 credits

The American political system, including national, state, and local governments: constitutional foundation, citizenship, civil liberties, public opinion, political parties, the electoral system, and the legislative process.

SO 220 **International Politics**
3 credits

A lecture-discussion course on the nature, techniques, and problems of interaction among states. Emphasis is given to the development of the modern state system, power factors, nationalism, and imperialism; to the alliances and collective security; and to the role of law, morality, and international organizations. Examples of national styles in statecraft will be analyzed, with a focus on the United States and Afro-Asian violence.

SO 326 **The Black American's Search for Identity**
3 credits

A discussion of sociological, historical, and psychological approaches to current racial controversies dealing with the Afro-American's experiences in a white society.

SO 330 **History of the City in America**
3 credits

A study of the changing profile of the American city from colonial times to the present. Economic, social, and political events in the life of the nation will be related to the development and aesthetics of urban life.

SO 331 **The Female in Society**
3 credits

An analysis of the female in history, with reference to her role in the family, economy, education, society. The expanded influence of women from ancient times to the Women's Liberation Movement will be considered.

SO 332 **Community Development**
3 credits

An analysis of and participation in community projects, drug rehabilitation, tutorial assistance, runaways, youth clubs, etc.

SO 336 **Social Problems**
3 credits

An analysis of selected problems of contemporary social life: drugs, alcoholism, poverty, delinquency, etc.

The Family SO 337
3 credits

A study of contemporary dynamics in domestic relations, covering the development of courtship, marriage, family, and child rearing.

Seminar Project in Sociology SO 338
3 credits

Application of behavioral science and research techniques to individually selected field projects with group guidance.

Communities and Race Relations SO 340
3 credits

Racial and group tensions and aggressions. The pattern of group living contrasted with the development of and reasons for prejudice.

Organizational Systems SO 341
3 credits

Theories of organizational behavior including systems analysis, bureaucratic models, and psycho-social approaches, with emphasis on the role of change agent.

Group and Interpersonal Relations SO 342
3 credits

An introduction to sensitivity training. *Prerequisite: permission of instructor.*

Seminar and Directed Reading SO 495
3 credits

Special topics in sociology and urban studies. May be repeated for credit. *Prerequisite: permission of instructor.*

SPEECH AND COMMUNICATION STUDIES

Dr. Zacharis, Chairman

Required for Major

(B.A. or B.S. in Speech): 30 credits, in one of the following concentrations: Business and Industrial Communications, Communication Theory and Methodology, Oral Interpretation, Political and Judicial Communications, Rhetoric and Public Address, Speech Education (Elementary), and Speech Education (Secondary). Declaration of major and concentration is to be made upon entering the junior year. Requirements for each concentration are available through the department.

SP 101 **Phonetics**
3 credits

A study of the production of speech sounds in the English language. Study and practice in the use of General American phonetic symbols. Practice in phonetic and allophonic transcription. Introduction to the mechanics of voice production.

†SP 104 **Voice and Articulation**
3 credits

Designed to develop in the student's voice a wide range of controls in pitch, volume, and quality to meet the voice and speech needs of courses in broadcasting, interpretation, platform art, public speaking, teaching, and theatre. Eradication of individual faults and control of regional accents. Study of acceptable American pronunciations.

†SP 201 **Fundamentals of Oral Interpretation**
3 credits

Principles of oral interpretation as formulated in the philosophy of Charles Wesley Emerson, founder of Emerson College. Aimed toward an ordered development of the expressive powers of the student through practice in the oral interpretation of literature. Analyzing an author's meaning, responding to it, and communicating that meaning to an audience. Correlation of oral interpretation with other arts. Attendance required at selected convocations.

SP 201 **Fundamentals of Oral Interpretation: Black Literature**
3 credits

Same as SP 201, with special emphasis on black prose and poetry.

†SP 202 **Advanced Oral Interpretation**
3 credits

Further development of the Emerson philosophy of expression as outlined in SP 201, through the oral interpretation of various types of literature: poetry, prose, drama. Introduction to platform art. Students present short programs. *Prerequisite: SP 201 or equivalent.*

†SP 208 **Public Speaking**
3 credits

Development of assurance in public appearance through impromptu and extemporaneous speaking. Emphasis upon audience analysis, rhetorical structure, and performance.

† *denotes limited-cut classes.*

Choric Speech Production **SP 209**
3 or 6 credits

The elements of choric speech offered in a workshop situation, with the intent of producing one major recital at the end of the term.

Forensic Workshop I **SP 210**
3 credits

In-depth research and participation in intercollegiate debate and/or competitive individual events. Primarily designed for novice debaters.

Audio-Visual Aids in Business and Industrial Communications **SP 217**
3 credits

An overview and specific application of the technologies of communication as they apply to industrial and professional communication. Students will be exposed to basic photography, the variety and use of equipment, presentation systems, and contemporary trends in audio and visual methodology.

Anatomy, Physiology, and Neurology of the Speech and Voice Mechanism **SP 248**
3 credits

Introduction to the anatomical, physiological, and acoustical characteristics of the normal speech mechanism. Study of the acoustical characteristics of speech sounds. Survey of the theoretical and experimental literature of the area.

Introduction to Communication Process **SP 260**
3 credits

An interdisciplinary overview of communication theories from the perspective of the anthropologist, sociologist, educator, psychiatrist, philosopher, and scientist.

Introduction to Propaganda and Public Opinion **SP 270**
3 credits

An overview of various techniques used to influence and control human behavior as expressed by theorists from Machiavelli to Mao.

Propaganda Workshop **SP 271**
3 credits

Practical experience in the application, criticism, and testing of propaganda techniques. Field study.

SP 301 **Forensic Workshop II**
3 or 6 credits

In-depth research and participation in intercollegiate debate and/or competitive individual events. Primarily designed for varsity debaters. *Prerequisite: permission of instructor.*

†SP 308 **Argumentation**
3 credits

Projects in analysis, research, evidence, briefing, refutation, and the delivery of debates on representative questions. Experience with the various forms of argumentation.

SP 308 **Argumentation: Black Issues and Problems**
3 credits

Same as SP 308, with special emphasis on black issues.

SP 309 **Advanced Argumentation**
3 credits

An in-depth continuation and extension of the methodology and techniques learned in SP 308. Special emphasis on political and legal forms of argumentation.

†SP 313 **Advanced Voice and Articulation**
3 credits

Advanced study of basic techniques as outlined in SP 104. Exercises in transcription and oral production.

SP 314 **Field Study in Oral Interpretation**
6 credits

Off-campus study, participation, and practice teaching in the area of oral interpretation. Students may take part in civic, professional, or ghetto educational programs.

SP 315 **Dialects**
3 credits

Analysis of, and practice in, the use of American and foreign dialects. *Prerequisite: permission of instructor.*

SP 318 **Parliamentary Procedure**
3 credits

Methods of organizing and conducting meetings. Experience in presiding and applying rules of order. Study of the use of parliamentary law in committees, clubs, and civic and government agencies.

† *denotes limited-cut classes.*

Advanced Public Speaking †SP 323
3 credits

Practice in the organization and presentation of material to fit varying specific audiences; advanced study of effective techniques in delivery; longer speeches and frequent class discussions.

Dynamic Phonetics SP 324
3 credits

Advanced phonetic transcriptions, including analysis of problems of phonetic change and assimilation.

Platform Art Repertory SP 325
3 credits

The arrangement, preparation, and presentation of programs in the oral interpretation of literature. (May be repeated for credit.) *Prerequisite: permission of instructor.*

Platform Art Repertory SP 326
3 credits

See SP 325.

Introduction to Data Processing SP 331
3 credits

An introduction to data processing concepts, including punched card process, computers, systems analysis and designs, and programming. The managerial application of data processing in business and other organizations is stressed.

Management Information Systems SP 332
3 credits

An introduction to computer-based management information systems in organizations, including a conceptual framework for information systems; the technical and managerial aspects of the management information system development process; and the impact of such a system on decision-making, control, and the human environment within an organization.

Political Persuasion SP 350
3 credits

An examination of the persuasive techniques utilized by political figures in their attempt to gain public acceptance.

Professional Directions in Business and Industrial Communications SP 401
6 credits

A course designed to acquaint persons going into professional work in business and industrial communications with specific job require-

† *denotes limited-cut classes.*

ments of various businesses. Lectures by outside speakers. Tours of businesses.

SP 402 **Field Study in Political Persuasion**
3 credits

In-depth study of a political campaign or persuasion in a government or public setting. On- and off-campus workshop.

SP 403 **Discussion**
3 credits

Designed to increase proficiency in participation in public discussions of various types, such as the informal group discussion, the panel discussion, the symposium, and the forum. Class work organized to promote an interest in and a knowledge of current affairs as well as to develop the power of reflective thinking.

SP 404 **Contemporary Radical Persuasion**
3 or 6 credits

Background and analysis of contemporary radical movements and their use of persuasion. Readings, projects, and field work in contemporary events.

†SP 407 **Oral Interpretation of Drama**
3 credits

A detailed study of the structure of drama for oral presentation. *Prerequisite: SP 201 or equivalent.*

SP 415 **Debate Clinic**
3 credits

Designed for future teachers of speech. Practical experience in directing a forensic program. Students assist in such activities as directing a debate meeting, training debaters, judging, making arrangements for a debate, and attending debate tournaments. *Prerequisite: permission of instructor.*

SP 416 **Debate Clinic**
3 credits

See SP 415.

SP 419 **Senior Honors Course in Speech**
3 credits

Individual investigation or study of special phases of speech. Research in special topics. *Prerequisite: permission of instructor.*

SP 420 **Senior Honors Course in Speech**
3 credits

Continuation of SP 419.

† *denotes limited-cut classes.*

Seminar in Speech Education SP 424
3 credits

Personally directed research in objectives, methods, and results in the teaching of speech.

Workshop in Speech Education SP 425
6 credits

Practical experience and field study in aspects of teaching, curriculum design, and observation in speech education.

Readers' Theatre SP 426
3 credits

Principles, styles, and techniques of readers' theatre, with concentration on aesthetic principles applied to group interpretation of literature.

Group Interpretation Production †SP 427
1 credit

A major production by students and faculty. One undergraduate public performance credit, without tuition charge, at the director's recommendation, based on attendance and performance. *Prerequisite: permission of director.*

Group Interpretation Production †SP 428
1 credit

See SP 427.

Management SP 430
3 credits

Modern concepts of management, with focus on the communicative process.

Communication Theory II SP 431
3 credits

Further investigation into modern theories of communication through current literature and research. (SP 448 is *not* a prerequisite.)

Group Dynamics SP 432
3 credits

Group process and behavior; experimental analysis of problems in group dynamics.

† *denotes limited-cut classes.*

SP 433 **Workshop in Programmed Learning and Communication Systems**
3 credits

Designed to teach the basic elements of programmed instructional theory and design through practical application of communication theory and skills.

SP 434 **Workshop in Multi-Media Communication Systems**
3 credits

Designed to introduce the fundamentals of multi-media design and packages through the practical application of communication theory. Assignment to actual production problems and companies.

SP 435 **Communication in Business and Industry I**
3 credits

A study of organizational communication patterns. Practical application of theory and methods of communication to business and industrial communications problems. Course includes tours, guest speakers, projects, etc.

SP 436 **Communication in Business and Industry II**
3 credits

Continuation of SP 435.

SP 438 **Chamber Theatre**
3 credits

Principles, styles, and techniques of chamber theatre, with concentration on the dramatistic approach to the presentation of prose fiction.

†SP 439 **Teaching Methods in Oral Interpretation**
3 credits

Advanced study in analysis, methodology, and performance of literature, designed for the student who wishes to teach oral interpretation at the elementary, secondary, and college levels.

SP 443 **Speech Criticism**
3 credits

The methodology and practice of speech criticism. Development of critical standards. Study and application of research techniques used in speech criticism.

SP 444 **History of American Public Address**
3 credits

The major speakers in America from the early colonial period to Theodore Roosevelt; the historical periods in which they lived;

† *denotes limited-cut classes.*

their styles and techniques of presentation; and their effect upon, and contributions to, political, religious, social, and economic history.

Teaching Methods in Voice and Articulation †SP 445
3 credits

Advanced study in special phases of voice and articulation, designed for the student who wishes further work to meet professional needs and for the student who wishes to teach voice and articulation.

Semantics I SP 446
3 credits

The study of the relations between signs, or symbols, and what they mean or denote, and of behavior in its psychological and sociological aspects as it is influenced by signs. A study of various semantic theories, e.g., Ogden & Richards, *The Meaning of Meaning;* Korsybski, *Science & Sanity;* Morris, *Language, Sign & Behavior.*

Semantics II SP 447
3 credits

Further investigation into subject matter as described under SP 446. (SP 446 is *not* a prerequisite.)

Communication Theory I SP 448
3 credits

An investigation of modern communication theories through current literature and research in the area. Allied work in sociological, psychological, and philosophical concepts of communication.

Oral Interpretation of Poetry †SP 449
3 credits

A detailed study of the poetic form in oral presentation. *Prerequisite: SP 201 or equivalent.*

Oral Interpretation of Prose †SP 450
3 credits

A detailed study of the structure and literary analysis of prose for oral presentation. *Prerequisite: SP 201 or equivalent.*

Public Relations SP 452
3 credits

A study of current practices and problems of public relations.

† *denotes limited-cut classes.*

SP 460 **Cross-Cultural Communication**
3 credits

Problems in achieving high fidelity in communication interventions between cultures.

†SP 463 **Oral Interpretation of the Bible**
3 credits

A detailed study of the Bible from the standpoint of oral interpretation.

SP 464 **Oral Interpretation of Shakespeare**
3 credits

A detailed study of selected masterpieces of Shakespearean literature from the standpoint of oral interpretation.

†SP 465 **Oral Interpretation of Nineteenth-Century Poetry**
3 credits

Analysis and performance of works of selected Romantic and Victorian poets, including Wordsworth, Byron, Shelley, Keats, Poe, Tennyson, Browning, Whitman, Arnold, and Dickinson. Lecture recital.

†SP 466 **Oral Interpretation of Modern Poetry**
3 credits

Analysis and performance of works of selected modern British and American poets, such as Hopkins, Lawrence, Sitwell, Auden, Thomas, Robinson, Frost, Cummings, and Pound. Lecture recital.

SP 467 **Experimental Workshop in Communication**
3 credits

Design and analysis of experimental research in communication. Application of scientific method to communication research; design of laboratory and field experiments.

SP 471 **Seminar in Human Communication**
3 or 6 credits

A study of special topics in the areas of communication theory, rhetoric, and public address, the specific area being announced prior to registration each semester.

SP 477 **Black Rhetoric in a White Culture**
3 credits

An analysis of black communication interacting within the white culture. Outstanding black communicators in all areas will be studied.

† *denotes limited-cut classes.*

Propaganda in the Mass Media SP 480
3 credits

A study of the film medium as used by the propagandist. Special emphasis will be given to German and American films produced during World War II.

Individual Projects SP 485
3 or 6 credits

Individualized projects worked out in collaboration with the instructor to meet students' specific interests. *For seniors only.*

Seminar in Oral Interpretation †SP 488
6 credits

Compendium in the area of oral interpretation, the specific area being announced prior to registration.

NOTE: For detailed descriptions of the 500-level courses listed below, refer to the Graduate Division Catalogue.

Classical Rhetorical Theory SP 561
3 credits

Mediaeval, Renaissance, and Modern Rhetorical Theory SP 562
3 credits

History of Oral Interpretation SP 568
3 credits

History of Contemporary American Public Address SP 569
3 credits

History of British Public Address SP 570
3 credits

Directed Readings in Speech SP 573–574
3 credits

Introduction to Graduate Study in Speech SP 575–576
3 credits

Specialized Research in Speech Thesis SP 577–578
3 credits

Advanced Propaganda Analysis SP 590
3 credits

† *denotes limited-cut classes.*

SPEECH PATHOLOGY AND AUDIOLOGY

Dr. Klim, Chairman

The purpose of this curriculum is to provide students with a broad base of information pertinent to the study of communication disorders and to introduce students to the theoretical information pertinent to the field. The curriculum is intended to serve as a pre-professional preparation for graduate-level study, which is recommended for majors in this field. An orderly progression of courses should be followed, and it is suggested that students should not carry more than the required number of courses in any term. Transfer students entering Emerson College must expect to enroll for an additional summer or term in order to meet degree requirements. Undergraduates are advised to become candidates for the B.S. in Speech degree; those desiring the B.A. degree should review the College course requirements for this degree.

Required for Major

Bachelor's degree requirements for a major in this department include: SP 101 and SP 248; SA 301, 303, 311, 367, and 421, plus two electives within the department. Also, it is advised that students elect courses from the following related fields after discussion with their advisors: Education: 311, 331, 341, 441, 453, 455. Psychology: 301, 308, 313, 318. Social Science: 203, 332, 337, 342. Speech and Communication Studies: 432, 447, 448. Science: 102. Mathematics: 102.

It should be noted that in order to obtain the Certificate of Clinical Competence and membership in the American Speech and Hearing Association, an applicant must have a master's degree or equivalent with a major emphasis in Speech Pathology or Audiology.

SA 301 **Speech and Language Development**
3 credits

A study of language acquisition in children, which includes phonological, morphological, semantic, and syntactic development.

SA 303 **Communication (Speech and Hearing) Science**
3 credits

A study of the physiological mechanism involved in normal speech sounds, their acoustic properties as systems of human communication, and the instrumentation available for measuring these attributes.

I, Principles of Learning in Communication Disorders **SA 311**
3 credits

Study of basic principles of learning in communication disorders as background for SA 311, part II.

II, Disorders of Communication **SA 311**
3 credits

Introduction to various disorder types, study of principles of diagnostic and clinical procedures, opportunities for laboratory experience. *Prerequisite: SA 311, part I.*

Principles and Procedures in Audiology **SA 367**
3 credits

Detailed anatomy of the ear; current medical and surgical correction of hearing loss; pure tone audiometry and audiogram interpretation essential to hearing testing; survey of rehabilitation procedures.

Sociolinguistics **SA 410**
3 credits

Study of language as it relates to social stratification, ethnicity, and circumstances of speech situations. Discussion to cover minority group speech, standardization, and attitudes and their implications for second-language instruction.

Therapeutic Procedures **SA 421**
3 credits

Study of diagnostic and therapeutic procedures with articulation disorders. Case presentations and observations of clinical cases. *Prerequisite: SA 311.*

Hearing Problems in Children **SA 438**
3 credits

Differential diagnosis of the non-verbal child. Interview techniques and history taking. Special techniques for audiological evaluation of the non-verbal pre-school child and parent-counseling techniques. *Suggest this course be taken for graduate credit. Prerequisite: SA 367.*

Dynamics of Retardation **SA 442**
3 credits

Study of problems of retardation, roles of disciplines concerned with the retarded. Communication problems involved. Site visits to Eunice Kennedy Shriver Center, with observations. *For majors in the department.*

SA 459 **Methods in Aural Rehabilitation**
3 credits

Instruction in the theory and application of techniques for rehabilitating the hearing-handicapped child and adult. Clinical demonstrations of procedures. *Prerequisite: 367.*

SA 477 **Organization and Procedures in the Public School and Community**
3 credits

Methods in the organization and administration of public-school speech and hearing therapy programs; coordination with the classroom teacher; procedures relative to referral of public-school students to available community centers for consultation. *Prerequisite: SA 311.*

SA 480 **Independent Study in Communication Disorders**
3 credits

Independent work in an approved area of communication disorders under supervision of a member of the staff. Students must receive written permission of faculty advisor and faculty member to direct study. *Prerequisite: senior class standing.*

SA 490 **Honors Study in Communication Disorders**
3 credits

Directed study projects in communication disorders and related areas. Students must apply to advisor. *Prerequisite: seniors with high academic performance in the department and in general studies.*

SA 495 **Speech and Hearing Laboratory**
1 to 6 credits

Laboratory or combined lecture-laboratory in department center, public schools, or related centers. Taken in junior or senior year as consonant with educational background of student.

NOTE: For detailed descriptions of the 500-level courses listed below, refer to the Graduate Division Catalogue.

SA 501 **A Compendium of Speech and Hearing, I**
3 credits

SA 509 **Research Methods in Communication Disorders**
3 credits

SA 511 **Diagnostic Procedures**
3 credits

SA 515 **Behavior Modification in Speech and Language Therapy**
3 credits

Stuttering Workshop *3 credits*	**SA 517**
Specialized Research in Thesis in Speech Pathology and/or Audiology *3 or 6 credits*	**SA 555**
Voice Disorders *3 credits*	**SA 577**
Seminar in Audiology *3 credits*	**SA 581**
Neuroanatomy and Neurophysiologic Bases of Communication *3 credits*	**SA 583**
Cranio-Facial Malformations: Cause and Treatment *3 credits*	**SA 585**
Language Disturbances in Children *3 credits*	**SA 586**
Seminar in Aphasia *3 credits*	**SA 590**
Communication Science *3 credits*	**SA 591**
Clinical Practice in Speech Pathology and Audiology *1 to 3 credits*	**SA 593**
Statistical Procedures in Speech and Hearing *3 credits*	**SA 595**
Advanced Clinical Procedures in Audiology *3 credits*	**SA 596**
Directed Readings in Speech Pathology *3 credits*	**SA 597**
Aphasia Rehabilitation *3 credits*	**SA 599**

THEATRE EDUCATION

Mr. Nickole, Chairman

Required for Major (B.A.)

The four divisions of the Theatre Education Department are Children's Theatre, Dance Education, General Theatre Education, and Secondary-School Drama. Each student should consult with his departmental faculty advisor as to the division he wishes to concentrate in and the requirements of that division.

Course Offerings—Term IA

Courses offered in Term IA are as follows: TE 304, 306, 308, 402, 416, 424, and 434.

First-Level students may register in Term IA Theatre Education courses with the permission of the instructor.

NOTE: The following Term I and Term II courses are also available during Term IA: TE 101 Survey of the Drama; TE 360 Practicum in Performance and Production; TE 560 Graduate Project in Theatre Education; TE 570 Specialized Research for Thesis.

NOTE: Unless otherwise indicated, all odd-numbered courses are offered during Term I, and all even-numbered courses are offered during Term II.

TE 101 **Survey of the Drama**
3 credits

An historical survey of the development of world drama from the Greeks to contemporary playwrights, with a critical study of selected plays and styles of production representing the major periods of theatre history. This course is offered during Term I and repeated during Terms IA and II.

TE 103 **Introductory Survey of the Dance Arts**
3 credits

The purpose of the course is to introduce the student to the many facets of dance as an art form. The course will incorporate a general survey of the development of dance through the ages, with emphasis upon the cultural context of the form. Class discussion, readings, and films will be the main resources. This course is to be given during Term I and repeated during Term II.

TE 127 **Beginning Dance Techniques**
3 credits

An introductory course in the dance techniques of the major styles: ballet, modern, and jazz. Organized to develop and expand the performer's skill in movement. Body placement, strength, and coordination emphasized. (Credit may be applied toward the fulfillment of the Physical Education requirement.)

TE 128 **Beginning Dance Techniques**
3 credits

Continuation of TE 127.

TE 201 **Techniques in Play Production**
3 credits

A theoretical and practical study of play production, with emphasis on technical theatre (stagecraft; scenic, costume, and lighting design; and stage management). The course also includes the development of the physical theatre and styles of production. Project required in the area of concentration.

Techniques in Play Production *TE 202
3 credits

Continuation of TE 201.

Fencing TE 203
1 credit

An introduction to the art of fencing with epee and sabre; exercises in the fundamental positions and basic movements of defense and attack. (Credit may be applied toward the fulfillment of the Physical Education requirement.)

Fencing TE 204
1 credit

Continuation of TE 203.

Acting Techniques for Theatre Education TE 207
3 credits

A course designed to teach the basic techniques of acting, with emphasis upon their use as tools in teaching and directing.

Acting Techniques for Theatre Education *TE 208
3 credits

Continuation of TE 207.

Dance Education TE 227
3 credits

Instruction in the major dance styles: ballet, modern, and jazz. Special emphasis on developing the essentials of "dance technique" for teaching. Technical assistance and/or performance in choreographic workshops and dance concerts obligatory.

Dance Education *TE 228
3 credits

Continuation of TE 227.

The following undergraduate Theatre Education courses may be accepted for graduate credit with the permission of the instructor and the Chairman of the department.

Techniques in Stage Make-up TE 301
2 credits

A comprehensive and practical study of the art of theatre, television, and cinema make-up. Detailed study of planes and muscles

* *denotes may be elected independently of preceding course with the permission of the instructor.*

of the face. Character and straight make-up. Recommended for students who are planning to teach or direct drama.

*TE 302 **Advanced Techniques in Stage Make-up**
2 credits

Continuation of TE 301, with special emphasis on the practical study of character make-up.

TE 304 **Methods and Materials for the Teaching of Basic Acting Techniques in School and Community Theatres**
3 credits

A course in which the students will study the basic techniques of acting—vocal and physical—with a view as to how these techniques may be most effectively presented to the school or community actor. Offered during Term IA only.

TE 306 **Media Experimentation in Play Production for the Educational Theatre**
3 or 6 credits

Experimentation and use of various materials and techniques to aid in the production of costumes, property, and scenic elements for school and community theatres. Application to and approval of the Chairman of the department necessary before registration. Offered during Term IA only.

TE 308 **History of the American Musical Theatre**
3 credits

An historical survey of the development of the American musical theatre from the mid-nineteenth century to the present, with a critical study of representative American musicals. Offered during Term IA only.

TE 311 **Creative Dramatics**
3 credits

Creative dramatics as a technique for furthering child development. An introduction to the principles of creative leadership and to methods of teaching improvised drama, story dramatization, and rhythmic movement. Lectures, readings, and observations of creative drama sessions.

TE 312 **Creative Dramatics**
3 credits

Continuation of TE 311.

** denotes may be elected independently of preceding course with the permission of the instructor.*

Choreography **TE 327**
3 credits

Advanced technique classes working into choreographic studies in all major dance styles. Emphasis is upon choreography, staging, and teaching in the educational theatre production. Practice teaching and concert choreography obligatory.

Choreography ***TE 328**
3 credits

Continuation of TE 327.

Methods and Materials in Secondary-School Drama **TE 341**
3 credits

Techniques in the theoretical aspects of teaching drama and theatre on the secondary-school level. Practicum in classroom procedures and techniques.

Methods and Materials in Secondary-School Drama **TE 342**
3 credits

Continuation of TE 341.

Body Language and Expression **TE 351**
3 credits

A course designed to acquaint the student with the continuous human communication system of body language through close observation and analysis of movement and gesture. Recommended as an introductory course for students who wish to pursue a career in specialized education.

Body Language and Expression **TE 352**
3 credits

Continuation of TE 351.

Practicum in Performance and Production **TE 360**
1 credit

Participation in a theatrical production or project (including dance) on or off campus. The nature of the production or the project must provide the student the opportunity to gain practical experience in some aspect of educational theatre. Credit, without tuition charge, given on the recommendation of the assigned faculty supervisor. Credits limited to 2 per year. A maximum of 3 credits may be applied toward the degree. Course offered each term. *Prerequisite: application to participate forwarded to and approved by the Chairman of the department.*

* *denotes may be elected independently of preceding course with the permission of the instructor.*

TE 402 **Specialized Project in Theatre Education**
3 or 6 credits

Concentrated independent, creative work in the area of dance (TE 424) and/or Theatre Education. Designed for undergraduate and graduate students who wish to gain theoretical and practical experience in their special area. Offered during Term IA only. *Prerequisite: application to and approval of both the instructor and the Chairman of the department.*

TE 411 **Theory and Practice of Children's Theatre**
3 credits

A comprehensive course in formal theatre for children, its history and practice. All aspects of play production for juvenile audiences; script selection and evaluation, directorial and staging techniques.

TE 412 **Theory and Practice of Children's Theatre**
3 credits

Continuation of TE 411.

TE 413 **Children's Theatre Workshop**
1 credit

Participation in Emerson College Children's Theatre touring productions. Credit, without tuition charge, given on the director's recommendation on the basis of attendance and performance. Credits limited to 2 per year.

TE 414 **Children's Theatre Workshop**
1 credit

See TE 413.

TE 416 **Educational Theatre Repertory Company**
3 or 6 credits

A practical course in the preparation and presentation of stage productions designed to meet the needs of primary- and secondary-school audiences. The participating students will prepare and perform in a series of plays to be presented in repertory in and around the New England area within the six-week term. Offered during Term IA only. *Prerequisite: audition.*

TE 424 **Specialized Project in Dance Education**
3 or 6 credits

Offered during Term IA only. See TE 402.

TE 427 **Advanced Choreography**
3 credits

Independent study programs in the area of teaching dance and choreographing for the educational theatre. Concert choreography and teaching obligatory.

Advanced Choreography *TE 428
3 credits

Continuation of TE 427.

Play Direction for School and Community TE 431
3 credits

Basic theories and techniques of play directing, primarily related to the school and community theatre. Methods of staging modern and period plays, with emphasis on analysis and exposition of the script. Students direct scenes for class presentation.

Play Direction for School and Community *TE 432
3 credits

Continuation of TE 431. A detailed director's production book is required during this session.

Producing and Directing the Musical Play TE 434
3 credits

A theoretical and practical study of the problems involved in producing and directing musical plays for the high-school, college, and community theatre. Projects required. Students are urged to register in TE 308 as a companion course. Offered during Term IA only.

NOTE: For detailed descriptions of the 500-level courses listed below, refer to the Graduate Division Catalogue.

Directed Study in Theatre Education TE 501–502
3 credits

Advanced Practicum in Performance and Production for Educational Theatre TE 503–504
3 credits

Seminar in Play Production TE 505–506
3 credits

Specialized Seminar in Theatre History TE 507–508
3 credits

Advanced Creative Dramatics TE 511
3 credits

Practicum in Creative Dramatics TE 512
3 credits

Playwriting for Children's Theatre TE 515
3 credits

Independent Study in Dance Education TE 527–528
3 credits

** denotes may be elected independently of preceding course with the permission of the instructor.*

TE 531–532	**Advanced Directing for School and Community** ***3 credits***
TE 541–542	**Specialized Project in Secondary-School Drama** ***3 credits***
TE 551–552	**Drama as Rehabilitative and Therapeutic Technique** ***3 or 6 credits***
TE 555–556	**Psychomotor Education** ***3 credits***
TE 560	**Graduate Project in Theatre Education** ***3 credits***
TE 570	**Specialized Research for Thesis** ***6 credits***

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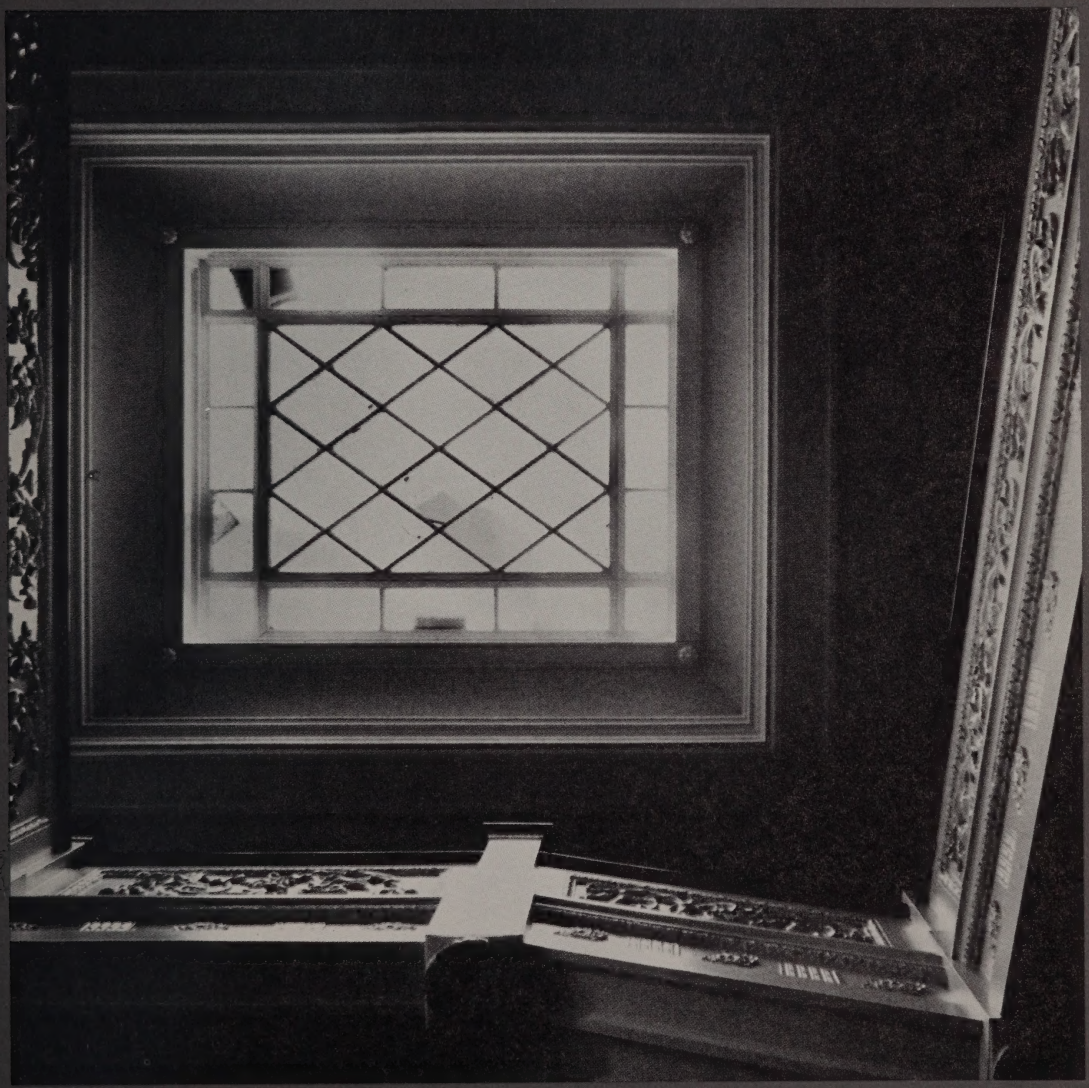

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Roger B. Tyler
Richard Wait

faculty and administration

FACULTY: 1971–1972

(Years in parentheses indicate beginning and end of appointment.)

Throughout the list of faculty,

* denotes deceased.
§ denotes as of September 1, 1971.
† denotes sabbatical leave, first semester 1971–1972.
** denotes sabbatical leave, second semester 1971–1972.
*** denotes sabbatical leave entire year 1971–1972.
†† denotes leave of absence 1970–1971.

PROFESSORS EMERITI

Clara F. Fraser, Registrar Emerita (1948–1968)
A.B., Tufts University; A.M., Emerson College

Lancelot A. Garrard, Professor Emeritus of Philosophy and Religion (1965–1971)
B.A., M.A., B.D., Oxford University; LL.D., Emerson College

Rowland Gray-Smith, Professor Emeritus of Philosophy (1936–1964)
Spurgeon's College, London; A.B., Ph.D., University of Pennsylvania; A.M., Litt.D., Emerson College

H. Lawrence Holcomb, Professor Emeritus of Mass Communications (1965–1970)
B.S., U.S. Naval Academy

Ruth Southwick Maxfield, Professor Emerita of English (1934–1966)
B.L.I., A.M., Litt.D., Emerson College; A.M., Boston University

S. Justus McKinley, President Emeritus, Professor Emeritus of Social Sciences (1932–1946; 1952–1967)
A.B., LL.D., Franklin and Marshall College; A.M., L.H.D., Emerson College; A.M., Ph.D., Harvard University

Dorothy Hall Parkhurst, Professor Emerita of Foreign Languages (1936–1965)
A.B., Antioch College; A.M., Boston University; Ph.D., New York University; A.M., Litt.D., Emerson College; Diplôme d'Etudes Supérieures, Sorbonne

Catherine Croswell Perry, Professor Emerita of Speech Pathology (1948–1966)
B.L.I., M.A., A.M., L.H.D., Emerson College; M.A., Hartford Seminary Foundation

**Elsie Rutherford Riddell,* Professor Emerita of Physical Education (1910–1958)
B.S. in Ed., Boston University; A.M., Litt.D., Emerson College

PROFESSORS

Philip P. Amato, Professor of Education (1960–1961, 1963–)
B.A., M.A., Emerson College; Ph.D., Michigan State University

Coleman C. Bender, Professor of Speech and Communications Studies (1951–)
A.B., A.M., Pennsylvania State University; Ph.D., University of Illinois

Vilma Boros, Professor of Speech Pathology and Audiology (1963–)
B.A., M.A., Ohio University; Ph.D., University of Michigan

Richard Chapin, President, Professor of Social Sciences (1967–)
S.B., M.B.A., Harvard University

Peter V. Corea, Professor of Psychology (1965–)
A.B., Ph.D., Boston University; B.D., Andover Theological Seminary; Graduate Study: Harvard University

Kenneth C. Crannell, Professor of Speech and Communications Studies (1957–)
B.A., M.A., Emerson College; Ph.D., Northwestern University; Graduate Study: University of Michigan

Thomas H. Dahill, Jr., Professor of Fine Arts (1961–)
B.S. in Ch., Tufts University; Diploma, The School of the Museum of Fine Arts; F.A.A.R., American Academy in Rome; A.M., Emerson College; Graduate Study: Harvard University

DeCoursey Fales, Jr., Professor of History (1963–)
A.B., A.M., Ph.D., Harvard University

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B.A., M.A., Emerson College; Ph.D., University of Pittsburgh; Graduate Study: Johns Hopkins University

Gerald W. Kroeger, Professor of Mass Communications (1958–)
B.S., Mankato State College; M.A., Ohio Wesleyan University; Ph.D., Florida State University

Lloyd J. Lanich, Jr., Professor of Dramatic Arts (1964–)
B.A., Washington and Lee University; M.A., Johns Hopkins University; Ph.D., Yale University

§*Frances C. LaShoto,* Professor of Speech and Communications Studies (1947–1956; 1962–)
B.A., M.A., Emerson College; Graduate Study: Columbia University

Charlotte Holt Lindgren, Professor of English (1960–)
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Leonidas A. Nickole, Professor of Theatre Education (1953–)
A.B., A.M., Emerson College; M.A., Columbia University; Graduate Study: Lehigh University, Indiana University, Harvard University

****Robert Pettitt,* Professor of Music (1955–)
B.Mus., M.Mus., Boston University; A.M., Emerson College; L.T.C.L., Trinity College, London

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B.S., M.Ed., University of Illinois; A.M., Emerson College; Graduate Study: Boston College

Richard D. Pierce, Academic Vice-President, Dean of the College, Dean of Chapel, Professor of History and Religion (1947–)
A.B., University of New Hampshire; B.D., Andover Theological Seminary; S.B. in L.S., Simmons College; S.T.M., Harvard University; Ph.D., Boston University; A.M., LL.D., Emerson College; Graduate Study: Sorbonne

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B.L.I., A.M., Emerson College; Ed.M., Boston University; Graduate Study: Harvard University, Boston College, Columbia University

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A.B., A.M., Tufts University; A.M., Emerson College; Graduate Study: Seton Hall University

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B.A. Smith College; M.A., M.F.A., Ph.D., University of Wisconsin

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B.A., Wells College; M.A., Cornell University; Ph.D., Columbia University; Graduate Study: University of Michigan, University of Exeter, England

ARTISTS IN RESIDENCE

Russell Banks, Writer in Residence in Creative Prose (1971–)
B.A., University of North Carolina

Paul Hannigan, Poet in Residence (1971–)
Columbia College

James Tate, Poet in Residence in English (1970–1971)
B.A., Kansas State College of Pittsburgh; M.F.A., University of Iowa

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Len Aronoff, Assistant Professor of Mass Communications (1970–)
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B.A., St. John's College; B.D., Berkeley Divinity School

George Douglas, Jr., Lecturer in Mass Communications (1963–)
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Allen W. Huszti, Acting Chairman of Music, Lecturer in Music (1971–)
B.Mus., Oberlin College; M.Mus., New England Conservatory; Graduate Study: Boston University

Leo F. Johnson, Lecturer in Social Sciences (1969–)
B.S. in Accounting, University of Denver; B.D., Garrett Seminary; M.A., Northwestern University; Graduate Study: Boston University

Vida Lebwohl, Lecturer in Music (1970–1971)
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Gymnasium and Lyceum, Cracow, Poland; Diploma Magister of Philosophy, Jagiellonian University; Graduate Study: Academy of Fine Arts, Vienna

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Mary Ellen Adams, Instructor in Theatre Education (1969–)
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Cheryl Basye, Instructor in Speech and Communications Studies (1970–)
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John B. Bray, Assistant in Directing in Theatre Education (1969–)
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Michael Brown, Instructor in Social Sciences (1970–)
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Melvyn Bucholtz, Instructor in Speech and Communications Studies (1969–)
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Gary A. Casarella, Instructor in Dramatic Arts (1968–)
University of Dayton; B.F.A., Carnegie Institute of Technology

Judith Chasin, Instructor in Speech Pathology and Audiology (1966–)
B.A., University of Michigan; M.A., Western Reserve University

Helmut G. Colbath, Instructor in History (1971–)
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A.B., Lafayette College

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B.A., Georgetown College; M.A., Central Michigan University

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